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# The American Organist

JANUARY, 1953

Vol. 36, No. 1 - 30¢ a copy, \$3.00 a year

This issue on press February 16, 1953

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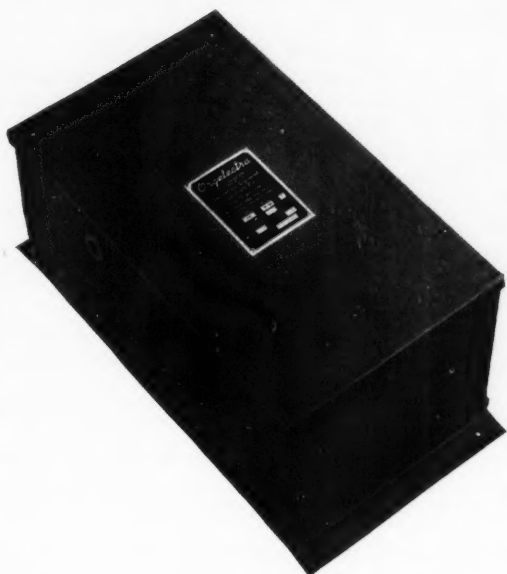
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# 

## 

*The following are noted as outstanding works advertised and reviewed during the past year.*

### BOOKS

Architectural Planning of an Organ Installation, 8x11, 16 pages, illustrated, Baldwin Piano Co., July 216.

Art of Orchestration, by Bernard Rogers, 7x10, 198 pages, cloth-bound, Appleton-Century-Crofts \$3.75, Feb. 36.

Choirmaster's Notebook, by Everett Titcomb, 6x9, 30 pages, paper-bound, Schola Cantorum \$1.00, Aug. 252.

Contemporary American Organ, by William H. Barnes, J. Fischer & Bro. \$4.75, Dec. 414.

Practical Transposition, by Rowland W. Dunham, 9x12, 60 pages, cloth-bound, J. Fischer & Bro. \$3.00, June 186, July 216.

### SONATAS AND SUITES

Clokey, Dr. Joseph W., Wedding Suite, J. Fischer & Bro. \$2.00, Jan. 14.

Purvis, Richard, Four Dubious Conceits, 20p, md, Flammer \$2.00, Oct. 320.

### ORGAN COLLECTIONS

Eighteen Large Chorales, by Bach, Presser \$3.00, March 72, June 176.

Eighty Choralpreludes, Peters \$3.50, April 112.

Seven Preludes on Advent Hymns, by Camil Van Hulse, Concordia \$1.50, Oct. 318.

Seven Preludes on Christmas Hymns, by Camil Van Hulse, Concordia \$1.50, Oct. 318.

### CANTATAS AND ORATORIOS

Goldsworthy, William A., "The Shepherd," Belwin 75c, Aug. 246.

Pachelbel, Johann, "Magnificat C," Birchard \$1.00, Feb. 37.

### PHONOGRAPH RECORDS

Biggs, E. Power, Cathedral Voluntaries and Processions, Columbia 12" l.p. ML-4603, Dec. 412.

Biggs, E. Power, Complete Bach on Records, Columbia l.p., April 116.

Biggs, Richard Keys, Christmas Bells, Capitol 10" l.p. H-9013, \$2.98, June 196.

### FAVORITE ORGAN PIECES

*The reviewers' favorites do not include transcriptions, hymn-tune pieces, nor music considered by its composer no better than needed for the Hammond electrotone.*

Bedell, Dr. Robert Leech, l'Heure Mystique, G, 4p, e, Gray 75c, April 108.

Hovdesven, E. Arne, Meditation on a Rose Window, Df, 6p, me, Gray 75c, April 108.

Schreiber, Frederick C. S., Fantasia, Dm, 16p, d, Gray \$1.25, April 108.

### FAVORITE ANTHEMS

*The reviewers' favorites do not include arrangements or anthems for other than normal four-part chorus, unless for adults and juniors combined.*

Baker, Dr. Robert, "Let all the world," Df, 8p, md, Gray 18c, Nov. 366.

Brandon, George, "The Word became flesh," D, 3p, e, Canyon 22c, June 180.

Darst, W. Glen, "O Son of man," Df, 6p, e, Gray 18c, June 180.

Means, Claude, "The Advent of our God," Df, 5p, me, J. Fischer & Bro. 20c, Nov. 368.

Norden, N. Lindsay, "Lift up your heads O ye gates," Gm, 4p, e, J. Fischer & Bro. 18c, June 182.

Shure, R. Deane, "Out in the fields with God," Bf, 7p, md, Belwin 15c, Aug. 244.

Titcomb, Everett, "O love how deep," D, 6p, me, Gray 18c, April 114.

## EASTER MUSIC

Choir directors tell us that these are among our finest anthems for the Easter Service. Some are new. Others have become annual favorites.

### For Combined Junior and Senior Choir

- |      |   |     |
|------|---|-----|
| 2048 | O Joyous Easter Morning. Malin.....         | .18 |
| 2040 | We Come with Voices Swelling. Williams..... | .18 |

### For Mixed Voices

- |      |  |     |
|------|--|-----|
| 1323 | Adoration of the Flowers. Clokey.....            | .16 |
| 1149 | An Easter Carol. Wood.....                       | .12 |
| 1506 | The Easter Hope. Halfvarson.....                 | .18 |
| 259  | Easter Morn. Gaines (with violin obb.).....      | .20 |
| 488  | Flushed with Holy Light. Angell.....             | .16 |
| 997  | Light. Hoppin (with trumpet obb.).....           | .18 |
| 2022 | On Easter Morn Christ Rose Again. Stoughton..... | .18 |
| 258  | She Walked Among the Lilies. Paxton.....         | .18 |
| 189  | This Joyful Eastertide. Flandorf.....            | .20 |
|      | (Dutch melody) with descant.....                 | .20 |
| 2045 | Triumph: An Easter Anthem. Marryott.....         | .16 |
| 1535 | The Waking Carol. Marryott.....                  | .15 |

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## New Easter Music

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### NOW GLAD OF HEART BE EVERY ONE . . Richard M. Peek

*Enthusiasm and joy are the keynote, supported by a fine original tune and a sturdy text. (SATB)*

### ART THOU WEARY . . . . . Charles H. Marsh

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pel interspersed with hymns set to music of chorales har-  
monized by J. S. Bach.

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Choral Section (S 630).....	.25

#### OCTAVOS

(SATB unless otherwise noted)

Forth in Thy Name — S. Drummond Wolff (HA 2008).....	\$ .18
O Lord, Thou Hast Searched Me Out — S. Drummond Wolff (CH 1023).....	.18
Thou, O God, Art Praised — W. Cassler (CH 1024).....	.15
By the Waters of Babylon — Earl George (MS 1022).....	.20
Tristis Est Anima Mea (Sorrow Doth Now Vex My Spirit) — Kuhnau (BA 1021).....	.20
(For SSATB, Latin and English Text)	
O Sacred Head — Hassler (BA 36).....	.16
(For SATBB)	
Christ the Lord is Risen Today — Markworth (CH 1025).....	.15
Worthy Art Thou, O Lord — H. Willan (MS 1015).....	.18

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The flood of new publications, especially anthems, makes it impossible to adequately review everything; we shall therefore give first attention to the publications of the publishers who help make these pages possible by their use of the advertising pages. The only exceptions, until after we have thus done our duty—the job we're paid to do—will be works of such superior merit that they're better than any similar compositions available anywhere else to our readers. There should be honesty & honor in magazine-publishing as in all other phases of life. Charity is good, honesty is better.

**Music for the Easter Season****EASTER MUSIC FROM LAST SEASON**

The following are noted as having been given favorable reviews last year; a beautiful flower fades in a week but good music is equally good for decades.

\*AE—Ancient-ar.Willan—"Rise crowned with light," F, 5p, e, Concordia 18c, for every choir, real church music.

\*AE—Bach-ar.McKinney—"An Easter Alleluia," G, 5p, o, me, J.Fischer & Bro. 15c, for every church and choir in the land.

\*AE—Bach-ar.Buszin—"From death arose our Lord the Christ," G, 3p, e, Concordia 16c, another grand one for every church.

\*AE—G.B.Casali—"Hallelujah Amen," C, 9p, md, Grand Orgue 20c, another grand one if you don't have too many pages unaccompanied.

AE—Lloyd Hutson—"Easter Alleluia," B, 12p, o, me, Gray 20c, excellent for every good choir, has an organ accompaniment as every respectable anthem should have.

A5E—Marion Ohlson—"Christ is risen," F, 7p, e, J.Fischer & Bro. 18c, truly a great piece of Easter music if an organ accompaniment be added as it should in parts of it.

**EASTER MUSIC—NEW**

\*AE—Buck-ar.Bedell—"Alleluia Christ is risen," Ef, 9p, s-a, me, Grand Orgue 20c, the text telling the simple Bible story, opens with lengthy duet, melodious, sane harmonies, honest music; this is not the jazzy Buck but the better Buck writing melodious rhythmic music.

AW3E—Mary E. Caldwell—"That blessed Easter morn," D, 4p, e, Gray 16c, R.W.McClellan text, much excellent unison that's good enough to put the anthem over with both choir and congregation; a point for would-be composers: never use one rhythm pattern 21 times in succession without relief, as is done here. Never mind, it won't spoil it for the laymen.

A8O—Dr. Joseph W. Clokey—"The Divine Commission," 66p, o, me, J.Fischer & Bro. \$1.75, text from various sources, for Easter or any other occasion dealing with Christ; it's called "a devotion with music on the life eternal," and as usual Dr. Clokey is guided more by his purposes than by any of the rules of cantata-writing, and this time tries to get away from anything appealing, in order to give the message he had in his heart; there's a page of preface giving his ideas of how to perform the work for best effect; it "was conceived of as a unity; any additions or alterations will surely lessen its effectiveness. If taken in a leisurely manner, the performing time is about" 75 minutes; it needs two readers; first chorus is in Latin; there are three hymns for congregation, in unison, transposed down to be within correct range. While Dr. Clokey's music is on the hard side, it is honest music without atrocities of any kind anywhere; the hardness was evidently intended to gain weight for the message and stop—thank heaven—the notion of music for entertainment in a church. Any good choir can do it and most of them should.

A5(J)E—William A. Goldsworthy—"First Easter Song," Dm, 8p, me, Gray 18c, text, you should know, by Mrs. Goldsworthy and it's a grand one in every particular; to fit a text so full of poetic beauty, Mr. Goldsworthy has done one of his best jobs of putting words across to hearts; since no choir ever sings its words distinctly, print the text on your calendars;

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A6(J)E—George W. Kemmer—"Easter Day," G, 8p, me, Gray 18c, ancient text, with music conceived by Mr. Kemmer for his unusually competent adult and girls' choir; if you have a choir of girls old enough and schooled enough to do good work, look this one over.

AE—David H. Williams—"Christ the Lord is risen today," A, 6p, me, Gray 18c, the old text with statements ending in alleluias—very grandly, and if you don't get this one you'll be committing a crime against your congregation. Better anthems have been written, but mighty few for Easter.

AE—Robert Williams—"Christ the Lord is risen today," G, 3p, pu, e, Concordia 15c, ancient text, 1817 music; you might call it acappella, and certainly if you have a good choir you can do it unaccompanied; for serious congregations.

A8OE—M. Searle Wright—"Green Blade Riseth," Bm, 56p, o, s, b, me, Gray \$1.50, texts from various sources, much of it with organ accompaniment, orchestral parts available, time 19 minutes, music? You should know who Mr. Wright is by this time, for he has performed some of the ugliest choral music you ever saw and made his congregations like it—like it so well that they went to his special evening services just because of what they knew he'd give them. No namby-pamby stuff, no soporifics for tired businessmen, no fear of competing with the pulpit for having an emphatic message to deliver. There's nothing bad (meaning ugly) in this anywhere, but it believes wholeheartedly in freedom and says what it means in its own way without asking the theory-books for permission. Good choirs will delight in it; not difficult; but restrict it to congregations you've been able to educate past ditties.

#### AND AN OLDER ONE

AOE—Dr. Clarence Dickinson—"The Redeemer," 76p, me, Gray \$1.50, published in 1935 and reviewed then; the final chorus is "An Easter Litany" which proved so superb on that phonograph recording by Dr. Dickinson last year that it

drew special comment then, though we did not at that time identify it in its proper place in the cantata. Dr. Dickinson's own story of its composition was also reproduced in these pages. "In Joseph's lovely garden" is another superb number in the cantata. For that final chorus the score includes parts for trumpets, trombones, tympani; they add enormously but are not necessary if the organ is large enough to provide such imitative orchestral tones, though the popular contemporary snarly-reed type of tone would be inadequate.

#### NATIONAL ANTHEMS

*A book by Paul Nettl*

6x9, 216 pages, cloth-bound, Storm Publishers, New York, \$3.50, the tunes of and a great deal of information about the national anthems of innumerable countries, the tunes given without accompaniment. Dr. Nettl has done a scholarly job for serious workers in the world of music; he here provides a wealth of material impossible to locate in any conveniently accessible place, with probably much of it totally inaccessible to the majority of musicians.

#### EASY MUSIC-MAKING, THE REAL BOOK ABOUT

*A book by Joseph Leeming*

5x8, 192 pages, stiff binding, Garden City Books, 575 Madison Ave., New York 22, N.Y., \$1.25, one of the series of The Real Books About, and the only one of the ten dealing with music; it begins with almost total ignorance of music and goes on to show a young person how to play dozens & dozens of instruments from accordion to violoncello. There are too many professional musicians in the world today who were taught music, not nearly enough who learned about it for themselves because they wanted to. If you have a troublesome youngster among your friends, get rid of your troubles by having him buy and go to work on this book; if he really likes music, he'll learn; if he doesn't, he'll quit and you'll be quit of him too.

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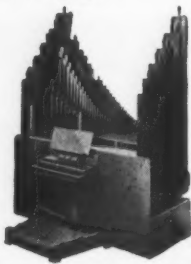
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## General Service Music

### A CHANGE OF METHOD

*In the thought that the buyer has rights, as well as the seller, these columns should possibly make more of an attempt to at least list all possible publications as they are released by the music-publishers helping to make this magazine possible by their use of advertising space; the fact that a work is only catalogued here without comment does not mean it is not worthy of comment, but only that the comments must, for one reason or another, be delayed for later pages.*

\*Ancient-ar.Mendelssohn—"O Thou the true and only Light," Gm, 7p, me, Birchard 18c, from "St. Paul," that delightful device of having the voices sing a simple chorale, unaccompanied, the organ providing figurations between the sentences.

A—W.H.Anderson—"Behold the beauty of the Lord," F, 3p, e, Birchard 15c, G.E.Ostby text, music combining hymn-like simplicity with simple but good variety of treatment in the middle section; for all good churches.

A—Dr. John Hyatt Brewer—"Now God be with us," Ef, 4p, pu, s, e, Grand Orgue 18c, for your services on Guild Sunday, this one honoring one of the early heads of the Guild, from the period when even the highbrows liked music.

A—Winston Cassler—"Thou O God art praised," Am, 3p, pu, me, Concordia 15c, Psalm text, for serious choirs.

A—W. Glen Darst—"God's Love and Blessing," Df, 6p, e, Gray 18c, J. G. Whittier text, "Sometimes gleams upon our sight."

A—Irving G. Davis—"Teach me O Lord," Bf, 6p, e, Flammer 18c, Psalm text, simple, melodious, understandable & welcome music; the Composer should have done better in his accompaniment for the soprano solo; a good anthem for all volunteer choirs.

AM—Katherine K. Davis—"Our God is a Rock," Em, 8p, e, Birchard 18c, look this over if you have a choir of men.

AM—Peter W. Dykema—"Quit you like men," Em, 6p, pu, Birchard 18c, W.H.Hudnut text; this one is even better for men's voices, both in text and music.

A—Johannes Eccard—"Woe fear and tribulation," Bm, 3p, me, Concordia 15c, ancient music, English text, for that special service calling for a mournful text.

A—Franck—"O Lord be merciful," E, 4p, s, Grand Orgue 18c, one of the solemnly beautiful things within the understanding of every congregation.

A—Harold Friedell—"Come my Way my Truth my Life," F, 6p, pu, e, Gray 18c, G.Herbert text, a smooth hymn-like anthem without extravagances anywhere, for any good church.

A1—Harold Friedell—"Service," Fm, 11p, e, Gray 25c, a modal setting, unison throughout, parts of it crying aloud for unaccompanied singing regardless of what the score suggests.

AH—Earl George—"By the waters of Babylon," Csm, 7p, pu, md, Concordia 20c, Psalm text, the Hebrews' lament, for synagogue services only.

A—William A. Goldsworthy—"Prayer of Humility," Em, 4p, me, Gray 16c, C.Rosetti text; before you get this one be sure you know all Mr. Goldsworthy is likely to ask of you in fervent interpretation without theatricalism. For good choirs only.

A—Joseph Goodman—"Motets for Benediction, Three," 15p, pu, Mercury 30c, Latin and English texts, very serious music.

A—Edward Grieg—"Psalms, Four," 22p, u, md, Peters 80c for the four under one cover, English texts, the music based freely on old Norwegian church melodies.

A—F. K. Kellogg—"Be of good courage," Ef, 5p, e, Flammer 18c, Psalm text, music of honest qualities for the average volunteer choir.

A—John Leo Lewis—"No distant Lord," D, 4p, pu, e, Birchard 15c, M.D.Babcock text, "No distant Lord have I, made flesh for me," smooth agreeable music, good for any service where the text is needed.

\*A—Lully-ar.Crandell—"Thou O Lord art Lord God alone," F, 6p, o, e, Gray 18c, Psalm text, good lofty music but not above an average congregation's comprehension; that organ accompaniment makes it doubly worth using and is exactly as all anthems should be; it's simple, not complicated.

A—Charles H. Marsh—"Come sing ye choirs exultant," Gm, 7p, s, me, Canyon 22c, ancient text, a good anthem for the better choirs.

A—Claude Means—"Draw Thou my soul O Christ," C, 5p, b, pu, me, Gray 18c, L.Larcom text, a good anthem with no counts against it anywhere, one of the better anthems for good churches that want music with meaning.

AH—Dr. Carl F. Mueller—"The New Covenant," D, 8p, me, C.Fischer 20c, Jeremiah text, one of this Composer's best, to enrich the synagogue services and be also of possible use in Christian churches when this particular text makes it appropriate; an easy but strong anthem, musical, sincere.

\*A8—Negro-ar.Baker—"Sometimes I feel like a motherless child," Em, 7p, md, Gray 18c, a rather involved arrangement for that Negro-spirituals service.

A—R. Deane Shure—"Watchman what of the night," G, 8p, me, Scholin 18c, Bowring text, an unusually good setting for chorus; Mr. Shure operates multiple-choirs in a Methodist church and writes music not for the noble profession but for those people down in the pews who come to church to get something wholesome and good but not boring, but don't let him fool you into taking this whole thing unaccompanied; use the organ where you know it will heighten the effects.

A8—Verdi—"Stabat mater," Gm, 17p, me, Peters 75c, Latin text; Verdi never apologized for his music, not even in church; he wanted it to say something, and it always did; it does here; you and your congregations will get something out of this.

A—Homer Whitford—"O God my strength," 8p, b, md, J.Fischer & Bro. 25c, text by Composer, the music making good use of melody, harmony, rhythm, accompaniment, all without cheapness anywhere or, even worse, pretentiousness; it's just plain good contemporary church music with a message on a good text.

### EITHER PRE-BACH OR ATROCITIES

By Dr. William H. Barnes in *The Diapason*

Then, ignoring 300 years of the music in between, we are exposed to some of the atrocious music written very recently, especially by some of the more bizarre and completely untuneful French composers. If an American composer were to put his name on any of this music, instead of a French name, it would be completely disdained and rejected by these brethren.

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## Some Music Reviews

By Dr. ROLAND DIGGLE

*Who says what he thinks without apologies*

Foster Browne—Fugato Interludes, Five, 7p, Gray 90c, on plainsong themes, should prove most useful where plainsong is used. The themes used are Credo in unum Deum, Asperges me, Salve Regina, Adoro te Devote, Kyrie Eleison from Missa de Angelis. The music is quite easy, the pedal part ad lib. I have found them useful in a number of ways and enjoyed playing them as a basis for improvisation as a postlude. They would have a special appeal for Roman Catholic or Anglo Catholic organists.

Frank Campbell-Watson—Evocation, 4p, J. Fischer & Bro. 75c, a delightful piece of writing that should be in the library of every organist in the land. It is church music of high order, fairly easy to play and effective on almost any organ. The melody is from a French Canadian cantique "Je te salue" based on the "Salve Regina" (Mode 1) and the subtitle is Our Life Our Sweetness and Our Hope. It is an ideal service prelude and would make a welcome relief to the bombast of the average recital program—by all means do not overlook this number.

Handel—Fugues, Five, 32p, Liturgical Music Press \$3.00, first-rate pieces edited by Ernest White. Lots of Handel this month, but these Fugues deserve your attention. While I believe the enjoyment is for the performer rather than listener, if well done they will surely give pleasure to many.

\*Handel—Overtures, Five, 34p, Gray \$2.00. If you like your Handel, here is something right down your alley. Five Overtures arranged for organ by the noted English composer C. S. Lang. They are Sosarme, Ptolemy, Richard the First, Porus, Theseus. They are Handel at his best and just the right playing length for recital use. Dr. Lang has done a splendid job in arranging them for the modern organ and it will be a blank shame if our recitalists do not give the old warhorse Concertos a rest and give these Overtures a hearing.

Hans Huber—Psalm Fantasies, Four, 28p, Gray \$2.00. Huber was an important Swiss composer, born in 1852, died in 1921. These four Fantasies, which are related to one another as are the movements of a symphony, show the Composer as being strongly influenced by Liszt. Personally I find the music dry and uninteresting; however, given the right interpretation, they might prove interesting. They are not easy to play and are more recital than service material.

Desmond Ratcliff—Pieces, Three, 11p, Gray \$1.00. Prelude, Interlude, Postlude, well written for a two-manual instrument, they should prove of use to the average organist. The first two make a nice service prelude, and Postlude, which I like best, is an effective finale.

Eric H. Thiman—Improvisation on Crimond, 4p, Gray 90c, a nice service prelude on this favorite English hymntune. It has been set by a number of composers but this setting is the best. Easy to play, it will sound well on any instrument.

Church Voluntaries, Books 1 to 6, 22p, Gray \$1.60. Each book contains seven numbers suitable for modern church use, of moderate difficulty, varied in style and length. Book six contains Pastorale by Haynes, Entreaty by West, Prelude by Dubois, Andante by Rogers, Allegro Maestoso by Montgomery, Grand Choeur by Merkel, Solemn March by Lloyd. The other books contain works by composers of the same vintage; if you like only modern music they will not interest you, but if you are looking for melodious well-written practical service material keep these books in mind.

### HONEGGER MISUNDERSTANDS

"The public . . . in music wants only things manufactured a hundred years ago. The first quality demanded of a composer is that he must be dead." No. What the public wants first is that the composer have music in his heart, not his head, Mr. Honegger. Try it some time.

### CONTEMPORARY AMERICAN ORGAN

A book by Dr. William H. Barnes

8x10, 358 pages, many illustrations, cloth-bound, J. Fischer & Bro. \$4.75, the most important book available on organbuilding in the English language today, or any other language; this is actually the 8th printing and the 5th edition, with much revision and many entirely new materials. A summary of the new materials will be found on Dec. 1952 p.414. Whatever you want in a book about the organ, is likely to be found here, though Dr. Barnes made no effort to say it your way or please you with the things he champions or condemns; he is fortunately situated in not only being conversant with everything being done in organbuilding but also in having the time & facilities for the preparation of the book. To save you money, it has been lithographically printed.

If you like pretty pictures, here they are; if you like drawings of mechanisms, they too are here, with understandable descriptions of how they work; here also are many drawings and photographs of pipes, to show how they look and by text explain tonal matters. For his p.79, which took courage to write, he is to be commended; the mention of actual names in a printed book of this kind always gets an author into hot water, because rarely can any man be given the rating his personal friends have made him believe he merits: that applies to all of us—we're only human. You'll also like such frankness (and touch of humor) as found on the bottom of p.92 and top of 93.

It's up to date too. West Point's new console is included; the comparatively recent Orgelectra for action-current is rated as "the best and most reliable source of low voltage direct current that can be had today." The final chapter deals with electrotones, Dr. Barnes generally taking specific care not to confuse them with organs; most readers will endorse his implied attitude that an organ always has been, among cultured people, an instrument producing its tones from wind-blown pipes and no recent developments have come near a satisfactory imitation, and that hence the best course to follow is that of the Baldwin Piano Co. in naming such instruments electrotones or, for too-dumb people, electronic organs, a phrase understandable to all. If only I had time, I'd read this 8th printing from cover to cover; no active organist can consider himself adequately informed unless he does know all this book contains—and it's a lot easier to take it from this book than dig it up from innumerable other sources. I didn't believe Dr. Barnes would be willing to work hard enough to produce a Fifth Edition of the excellences displayed here.—T.S.B.

### RECITAL PROGRAM ANALYZED

By an organist whose name we withhold

Here's his comment on a recital, piece by piece, and we refrain from naming the pieces so that no clue will be given; the purpose here is to show how rarely a piece of music is received with enthusiasm, how often with submission. A recital should be a feast of delightful music; at least 90% of it should arouse enthusiasm.

1. A bit noisy.
2. Very nice.
3. Fairly nice.
4. O.k.
5. O.k.
6. Played too fast; likely the audience could not follow.
7. Very nice.
8. The most musical on the program.
9. Too loud, too unmusical, played well. I'll take Bach next time.

Not even in one case did this organist rate a composition as delightful; probably not in one case in a thousand can a person attend an organ recital without its costing him at least two hours. What inducement is given him to spend that time?

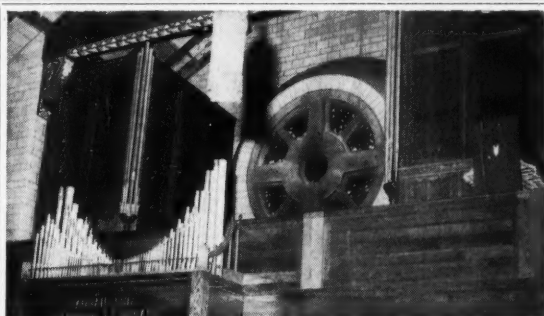


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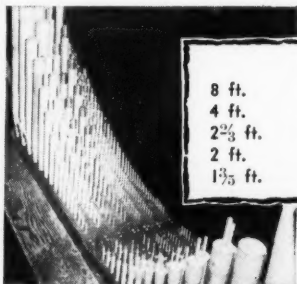
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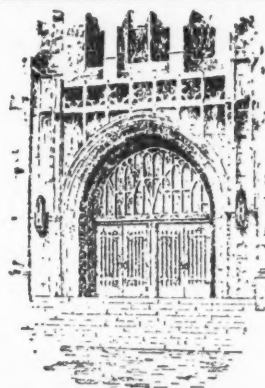
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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.

A—Anthem (for church)

AH—Anthem for Hebrew temple.

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cop letters, next after above, refer to:

A—Ascension.

M—Mother's Day.

C—Christmas.

N—New Year.

E—Easter.

P—Palm Sunday.

G—Good Friday.

S—Special.

L—Lent.

T—Thanksgiving.

#### After Title:

c. q. cq. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s. a. f. b. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o. u.—Organ accompaniment, or unaccompanied.

pu.—Partly or perhaps unaccompanied.

e. d. m. v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Al. Bm. Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

### ● INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography.

n—Nativity.

c—Critique.

o—Obituary.

h—Honors.

p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

\*Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. \*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo.

q—Quartet.

b—Bass solo.

r—Response.

c—Chorus.

s—Soprano.

d—Duet.

t—Tenor.

h—Harp.

u—Unaccompanied.

j—Junior choir.

v—Violin.

m—Men's voices.

w—Women's

off—Offertoire.

voices.

o—Organ.

3p—3 pages etc.

p—Piano.

3-p—3-part, etc.

Hyphenating denotes duets, etc.

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JANUARY 1953

No. 1

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# THE AMERICAN ORGANIST, January 1953

## Feast of Lights at Redlands

By WILLIAM A. GOLDSWORTHY

*Christmas festival done annually in Redlands University*

GREAT crowds from all over southern California flock to Redlands to have part in this increasingly popular presentation given three times each Christmas season. The 8-page 8x11 printed program ran thus this year:

Organ—Buxtehude, Prelude-Fugue-Chaconne

Orchestra—Beethoven, Sym. 6: Allegro ma non Troppo

Invocation ("Almighty God Who has given us . . ." etc.)

Prophecy ("Esais saith, There shall be a root . . ." etc.)

"Veni Emmanuel," plainsong, congregation joining in the refrain

Carol of Annunciation—"A white dove flew from heaven," trad. Hungarian, ar.J.W.Jones.

Magnificat—"My soul doth magnify," chant by Crotch

*Carols of the Fulfilment*

Congregational hymn—"It came upon the midnight," Willis Nowell, Titcomb

"Let bells be rung," ar.J.W.Jones for bell-change & chorus

"What is this lovely fragrance," ar.Willan

"Sing Noel," 15th cent. French melody

"O little town of Bethelhem," ar.R.V.Williams

"Here are we in Bethlehem," no source indicated

"Hail O Virgin Mother," Rachmaninoff

"The Holy Boy," John Ireland

"Tollite hostias," Saint-Saens

Greetings by University president

Offering

"Te Deum laudamus," Stanford

*The Spreading of Light*

Procession of Adoration—Congregational hymn—"Adeste Fidelis" ("from Wade's Cantus Diversi 1751")

Benediction

"Silent night" ("After the benediction and during the singing of 'Silent night' the congregation will leave the chapel under the supervision of the ushers")

The ceremony proper was preceded by a series of carols and hymns bound together by Biblical readings into a closely-knit presentation representing the Prophecy; then came the Fulfilment, ending with a selection from Saint-Saens' "Christmas Oratorio." President Armacost's address was followed by the Stanford B-flat "Te Deum" with three of the finest trumpeters we have ever heard; to those of us who have loved that old warhorse for years, it was a tremendous thrill. Placing the "Te Deum" just before the actual Spreading of Light was one of the most dramatic effects we have ever experienced. Use it if you can, but do not forget the trumpets.

The Spreading of Light was done this way: A group of 96 choristers was on the platform (but a chancel will be equally effective as a setting). A large candle was in the center. The celebrant stood here. Twelve men entered, clothed in black, representing the twelve apostles. At this point all light in the place was extinguished, but very briefly, for a great star high over the front center of the platform came on. At once the celebrant lit the big candle. By its light the twelve apostles lit their own candles, turning to the

*A University uses its faculty and student body to prepare a festival for three pre-Christmas performances each year that draw crowds from all the surrounding territory to fill the great auditorium; here's the story of what was done and how.*

lighting of the candelabras on the platform and along the side walls of the audience hall, twenty-one candles in each of the three main candelabras occupying the front of the platform, and nine and seven candles in the four candelabras placed on either wall of the hall.

When half the candles were lighted, the brasses blared the introduction to "Adeste fidelis," and the vast congregation, the trumpets, and the great organ with its powerful reeds, all came in simultaneously with the glad cry, "O come all ye faithful." Then the choir filed down, dividing at the steps of the platform (or chancel), each singer lighting his candle at that of one of the two apostles who remained on either side. And thus began the march down the long side aisles, the lines converged at the rear, coming up the center aisle together, the lights increasing as candles were lit, and the whole group returned to the sanctuary. You may call it a platform, but by this time it was truly a sanctuary to us all. When you are part of a group of people singing "O come let us adore Him," with all their faith surging through the singing, something happens to you. You doubt no more.

The procession was so long that we had to repeat practically the whole hymn, and for once it was not too long. When all were in place once more in the chancel, the Benediction was pronounced, with all standing. Then began a dismissal we shall never forget. The choir and the audience sang "Silent night" while the ushers, beginning with the first row, dismissed the people. Silently they walked down the darkened aisles, singing softly to themselves the words of the old carol.

Many of us were pretty well choked up by the time it came our turn to leave, which we did with regret.

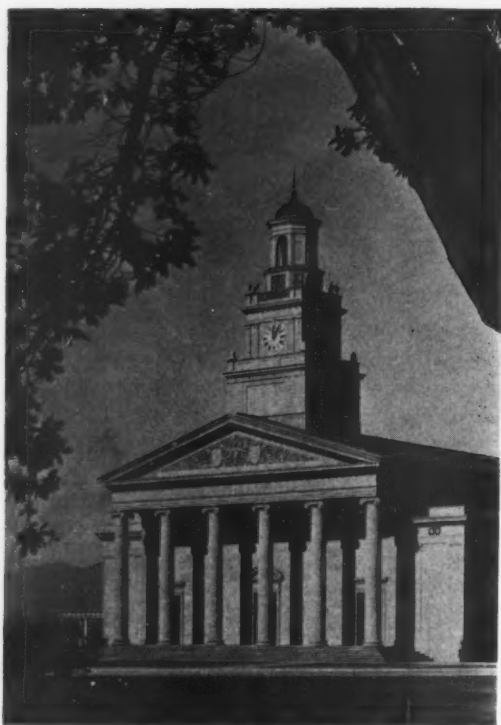
Some may cavil and say Epiphany is the time for a Feast of Lights. Our answer is, when He came, He came the Lord of Light.

We quietly said our thanks to Dr. Leslie P. Spelman, director of the school of music & division of arts of the University, and to J. William Jones, conductor of the University choir, two great souls as well as musicians. And at the end of the 90-mile drive home, the Light Divine was still in our hearts.

### POSTLUDE

The forces included an assistant organist, pianist, three student conductors, three trumpeters, tympanist, cymbalist, three soloists, solo quartet; the cast of characters were narrator, Gabriel, Mary, Elizabeth, nine members of a tableau; the 'twelve apostles' were three professors and nine doctors, presumably all faculty members.

This Feast of Lights, says the program, was created by J. William Jones, its text copyrighted, first produced in 1942;



UNIVERSITY OF REDLANDS

*Memorial Chapel in which Dr. Leslie P. Spelman and J. William Jones annually present the latter's Feast of Lights to crowded houses, with University faculty put through their paces as the twelve apostles; organ is a 4-63 Casavant; Californians attend from all over the district.*

this was the fifth annual presentation in Redlands. In Redlands it "originally began and each year continues to be a workshop project of the department of church music."

Said the preface, "The solemn ceremony of candlelighting symbolizes the spreading of the news of the saving light of the Christian Gospel from Christ through the twelve apostles to all the world."

The 1951 performance was, in part, recorded on one 12" l.p. disk which plays 20 minutes on each side, and includes both music and speaking, presumably hardly more than half of both. For the benefit of other organists undertaking similar festivals—which can easily be made to draw full houses—a few suggestions are given, from notes jotted down while hearing the record.

Speaking voices should be expert, not amateur; anyone can talk, and everyone does; being able to talk has nothing to do with choice. What is needed is an expert voice accustomed to public speaking—which means probably not more than one preacher in every ten thousand. The organ accompanying, often with orchestra, was grand, sometimes furnishing a quiet string background so that the vocal music seemed almost unaccompanied: that's the ideal. Only rarely did it indulge in top-work screaming so popular today. Top sopranos had to go higher than they could, in some spots, due to the incompetence of composers who think so highly of themselves they don't have time to consider voices.

The old beloved "Lo how a rose" should be an object lesson to all organists, for it was spoiled by too many & too violent crescendos; music as simple & eloquent as this, needs nothing more than to be expertly sung with feeling devoid of all tendency to force effects on it. Give it a chance and it'll sing itself. Elsewhere, however, the forced effects were masterful and added enormously to the beauty of the music. But never attempt to gild a lily. However, we rarely work on lilies; so when we have barndoors to paint, by all means paint them as beautifully as we can; somebody here did magnificently in one or two of the later choruses that needed just such genius to put them over.

A point in dramatics: toward the end we had a gloriously solid flood of organ and orchestral tone—only to be ruined by an anticlimax when the speaking voice, entirely incompetent, came into the picture. It takes a dramatist to know how to use a speaking voice in such a spot, and how long to wait before talking. The bells just before "Silent night" were delightfully out of tune, if your ears are sensitive to such defects. If the question of in-tune arises at all, better avoid calamity by a sizable pause after the on-pitch music, and then use the bells on low-pitch monotone; trying to play a melody on bells or Chimes is almost always disastrous, especially in such a tune as "Silent night." No matter how good an idea is, don't use it unless it will work.

Presumably the record can be purchased from the University of Redlands, Redlands, Calif., but we know nothing about it other than it makes grandly effective music and is worth much more than its cost to any organist publicly presenting choruses or festivals.—T.S.B., writing because W.A.G. didn't, and these things need to be said here.

## A Reformed-Church Service

*Combining the GOOD & BAD*

*Bad chiefly because of the scrambling parade at its start*

OVER-friendliness is as offensive as any other type of insult a stranger can expect, whether in church, theater, or grocery-store. This time there was none of that, though the ushers were the soul of courtesy; one brought an opened hymnal when he saw we had not used the one in our pew. We arrived at 10:48. At 10:55 the organist entered the front left chancel door, crossed the front of the church, and went to the console, the console's back to the congregation, the organist hidden, not a pleasant parade. At 10:56 he began a tuneful prelude softly, an appealing melody, rather rhythmic, the crescendo-shoes used, as almost invariably they are, because the organist figured his music was getting nowhere and something should be done about it; what should be done is not a feverish crescendo & diminuendo but a better selection in the first place in favor of music with a worthier message than tune and rhythm. It does not matter that the congregation views the service merely as a community meeting; it's the preacher's and organist's job to educate them, and there is no better way to do it than by beginning with the first note of the prelude. It was too colorful in registration, too emphatic in rhythm; we want background introductory music, not entertainment.

At 10:59 the organ diminuendoed to silence, the tower bell was rung a dozen pulls or so, the processional hymn was played through *fff*, the congregation sang the first stanza; as the second stanza began, the choristers entered from the left front corner door, 5 women, 4 men, went to their places in the right side of the chancel, while 5 more women went to their places in the left chancel, the two groups facing each other, organist & console directly in front of those on the right side, visible to them but hidden from the congregation. The seating arrangement thus made a church of it, not a community meeting. The clergyman came in after things had been going for a time, and went directly to his place.

As always in inadequately trained choirs, a few of them needed to be told how to hold their hymnals & music; do it comfortably so heads need not bend down.

The "Doxology" or its equivalent came after the hymn, but my scant notes seem to say there was a moment of silence after the hymn's amen fade-out, and then the "Doxology" in its new key without improvisation to bridge the gap, and with only the first chord to get choir & congregation started; it's a blessing when an organist has sense enough to do it

that way, saving time for everybody. By what possible excuse do organists continue to play through all hymns and chants before the congregation is allowed to sing? No wonder most congregations are small. Would you attend a theater very often if every new picture, every new scene, were interrupted so the manager could first tell you something about it?

Here the chief defects were failure to hold enough enthusiastic leadership from the organ and allowing the hymns to die by fade-out.

Then Invocation, Lord's Prayer, Salutation, no lost time anywhere. After which we abandoned the Christian religion and turned to the Jewish, for a bit of their possibly delightful poetry politely called Psalms. I for one would be more interested in hearing the words of Christ; what excuse have Christians for trying to revive a theology Christ so vastly improved upon?

Only one soprano note from the organ served adequately to get choir & congregation into the "Gloria Patri," and I say hooray for that. When we visit many churches and see how they all do things we learn many reasons for dying congregations.

The minister interrupted the mimeographed service-order to announce a baptism—of a young lady who, said he, had reached the age of intelligence and still wanted to be a member of a Christian church; so since she knew what she was doing (or rather what was being done to her) they would baptise her. Congregation remained seated, preacher asked the girl to stand, he said some intelligent things to or about her and the church, then asked her to come forward and be baptised, which she did still wearing her hat; I believe the minister merely dipped his fingers symbolically into the water and touched her forehead for the baptismal ritual. It was the first time I'd seen an intelligent baptism; in the Episcopal church they do that to babies so young they don't even know what day of the week it is, much less have the slightest realization of what's being done to them; and, infinitely worse, this delightful Episcopal ritual binds grown adults to force the helpless infant to believe what they tell it later. That is crime, not Christianity.

After this brief ritual, which had already turned the church back from Hebrew to Christian theology, we had the only Scripture reading, and thank heaven it was from one of the four Gospels, dealing directly with what Christ said and did, not with what His predecessors or followers thought about Him. I somehow like the Christian religion, but you need have nothing to do with it if you prefer.

I would class this as a nonliturgical church, but in spite of that I'd say moments of silence are not bad—which so many organists fail to realize. Here we had silence while the minister went to his chair and sat, and the choristers rose; only then was the silence broken, by a soft chord from the organ, and at once the choir began singing Goss' "O Savior of the world," which all the story-books say we must do unaccompanied but which this organist decided to accompany, most of which accompanying was grandly done because it was so thoroughly commonsense. Heaven help us if that or any other volunteer choir had undertaken to do such a work unaccompanied, though actually this one was good enough to make me wish appropriate phrases had been done either unaccompanied or with some better accompaniment than merely a duplication of the sung notes. I wish competent organists would experiment with descant ideas on these otherwise painful anthems of the unaccompanied type, using very soft voices—Vox Humana, Oboe, maybe even ppp 4' flute; aren't some of us old enough to be freed from childish obedience to printed notes? Doesn't the message mean more?

Then another sore spot in nonliturgical Christianity: the preacher's prayers. But thank heaven this denomination has devised a liturgy for the communion service, which this happened to be, and all churches have been asked to try it for two years and then report; then they'll all decide whether



LET BEAUTY REIGN

both for eye and ear, as in St. Augustine's Church, Kalamazoo, Mich., in this beautiful case of the Casavant organ; it was a sorry day for both churches and organs when cases began to lose their intricate beauties, for organ music all too soon began to discard its beauty also.

to use it or discard it. So the prayers were read. Choral response was introduced by pianissimo chord. This organist is a businessman and amateur organist; but he seems to like music.

Then the money business, rather feebly handled as usual but this time not too violently blamed on the Almighty; some day churches will deal honestly with it. While the money was being collected the organist played quietly, acceptable music, not too entertaining; rhythm and melody, when of marked character, are out of place in a service. They are just as out of place as it was for two choristers to leave their proper places in the choirloft and come forward in front of the console to face the congregation. I for one had not gone there to hear music and I resented the notion that I or anyone else had come there to hear a couple of amateurs sing; had they stayed where they belonged, it

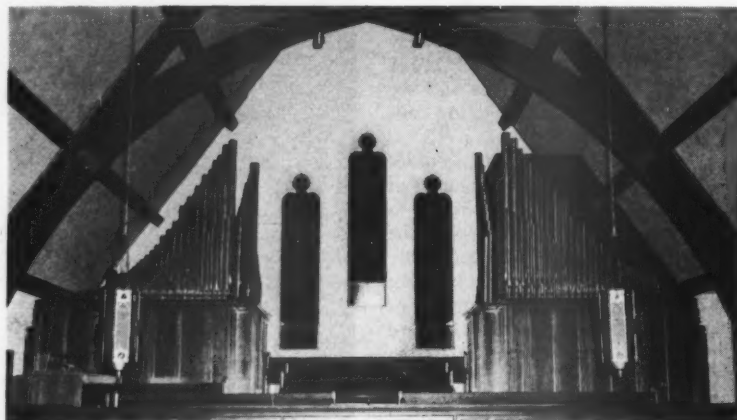


would not have smashed the otherwise reverent atmosphere. But the preacher, bless him, had courtesy enough to consider the choir's right to be heard, a right equal to his own, so the singing did not begin till the four ushers had collected all the money; only then did the singing begin, the money-gatherers remaining at attention in the rear of the church.

The money was taken up front, the preacher said somewhat the usual things—which are out of place if we are to believe what the church teaches about Christ—and the congregation sang the usual sentence. After which came one stanza of a hymn, and the communion service for which I did not choose to remain, having not the least interest in persuading others to my way of thinking or having others persuade me to theirs; it's possibly a bit like that

baptism: probably not one church in a thousand would do it this man's way, waiting till the baptised was old enough to know what she was doing, and allowing her to keep her hat on all the while. But why not? If Christ was anything at all in this rule-bound world, He was the soul of honesty and its consequent freedom.

The mimeographed calendar, using those in color-cover supplied by the million to all sorts of churches, did not mention either preacher or organist, though I know who both are. The purpose in these reports is to give what our readers have asked for, and all readers should want if they take money from churches for providing the Sunday music; so all that matters is a report of what was done, how it was done, and an analysis of its effect on a critical & informed observer.



IMMANUEL LUTHERAN, SAGINAW, MICH.  
Console is at the extreme left of the rear gallery, choir evidently sit in long benches facing front and some of them can possibly see the organist; Great and part of the Pedal on the left, Swell on the right. The pipes themselves are attractively arrayed to serve as a case.

## A Builder Talks About One

By CHARLES W. McMANIS

*A Mus.Bac. organist who prefers to build them now*

The organ turned out quite well. It is gentle in its individual voicing but the cumulative effect is quite thrilling. The intensity is great, but the actual decibel count is low. Robert Noehren acted as consultant and specified scales and mixture compositions. We utilized voicing technics from the Schnitger period for certain ranks but aimed for the better nineteenth-century American technics in most voices.

Incidentally, we think, after this foray into true neo-classic voicing, that our friend the pitman chest has been somewhat responsible for the lousy voicing we have today; if not the pitman action, at least the individual-valve chest is responsible. Schnitger cut-ups cannot be used on individual-valve chests; pipes must be cut higher to avoid chirp.

Remind me to write a blistering letter on church architects and acoustical padding some day. Three organs we've been doing suffer from the stuff: cinderblock, asbestos wool fluff

sprayed on the ceiling, and matted excelsior glued together in slabs.

The organ is free-standing, with chests 7' off the floor and enclosed behind oak paneling, in two sections. Great pipes are all exposed, with the principal chorus toward the front, the flue chorus toward the back—to give the mutations a chance to mingle before emerging through the bigger pipes. Pedal Sub-Bass is immediately behind the Great, against the back wall, with the 32 offset Quintatens borrowed for the Pedal set across the end.

The Swell has its own box, somewhat tailor-made because of the proximity of the ceiling, on the right side of the balcony; Great is on the left side. Pedal 8' Principal and 4' Octave stand in front of the swellbox to balance the Great pipework; and the 2' Pedal Cornet finishes out the descending line, if you can make out its three rows. Very narrow scales. Posaune 16', its chest resting on the floor, covers the end of the swellbox and repeats the zigzag line of Quintatens across the way. Some details:

Pedal Sub-Bass is of large scale, low cut. Principal is quite gentle, good for trio work. Octave is brighter than

### SAGINAW, MICH.

Immanuel Lutheran  
Charles W. McManis Co.  
Dedicated, Oct. 12, 1952

V-21. R-27. S-22. B-1. P-1466.

### PEDAL 2 3/4": V-5. R-5. S-6.

16 Sub-Bass 2" w 32w  
(Quintaten-G)  
8 Principal 32m  
4 Octave 32m  
16 Posaune 32r  
2 Cornet 32r

### GREAT 2 1/2": V-8. R-11. S-8.

16 Quintaten capped 61m  
8 Principal 61m  
Rohrflöte 61m  
4 Octave 61m  
2 2/3 Nasard capped 61m  
2 Spitzflöte 61m  
1 3/5 Tierce 61m  
IV Mixture 220m  
Tremulant

### SWELL 2 3/4": V-8. R-11. S-8.

8 Quintade capped 61m  
Salicional 61m

### Voix Celeste 49m

4 Rohrflöte 61m  
2 Principal 61m  
III Scharf 183m  
II Cymbel 122m  
8 Trumpet 61r  
Tremulant  
Couplers 4: G-P. S-P. S-G. S-S-4.  
Crescendos 2: S. Register.  
Combons 4: Tutti-4. Capture system.  
Cancels 1: Tutti.  
Blower: 1 1/2 h.p. Orgoblo.  
Action-Current: Orgelectra.



Principal. Posaune is fearful & wonderful, and Cornet is a super-sleuth for wrong Pedal notes.

Great Spitzfloete, tapered, is of positively huge scale. Lowest pitch of the Mixture is  $1\frac{1}{3}'$ .

Swell Quintade is more Gedeckty than quinty. Salicional is of large scale, Voix Celeste a little more stringy than Salicional. The 4' Rohrfloete of chimneyed metal is of much larger scale than the Great 8'. Lowest pitch of Scharf is  $2\frac{2}{3}'$ , of Cymbel  $1\frac{1}{5}'$ ; the Cymbel is quite delicate. Trumpet uses open shallots.

Organists: Edmund Klammer and Norman Kosche.

## N.Y.U. Glee-Club Concert

Town Hall, New York City, Dec. 5, 1952

At last I've found two college professors heading music departments who have sense enough to realize that cultured people want music when they go to a concert; it will be years before I forget the lovely sounds of the Smith College girls singing "Falling in love." Credit Iva Dee Hiatt for that. It will be years before I forget the delights when Alfred M. Greenfield stepped off the stage and four young men of the University group stepped forward and sang three humorous, but totally musical, numbers just because they liked such things; the audience liked them so vociferously they had to add two more, making five in all. When Mr. Greenfield again disappeared after conducting the group, one big guy from the back row stepped forward to the left of his men and put them through some sort of a marching drill or marching song that had nothing in the world behind it but rhythm, absolutely rigid rhythm of their tramping feet, while the corporal yelled a word at them now & then and they yelled a response, closing each sequence with something that sounded to me as though he yelled "sing" and they unisoned down the scale something like "one two three four." Music? Heavens no; just the fun & gripping appeal of rhythm pounded out in unison by a hundred men in evening dress doing a silly job with the solemnity of a bishop. That was one concert I'll remember to the end of my days.

And now to be more primp & proper & stuffy, and raise the standards of some poor defenseless chump somewhere, it was the 23rd annual concert of the men's glee-club of New York University directed by Alfred M. Greenfield combined with the Smith College girls' Glee-Club directed



THE McMANIS IDEA

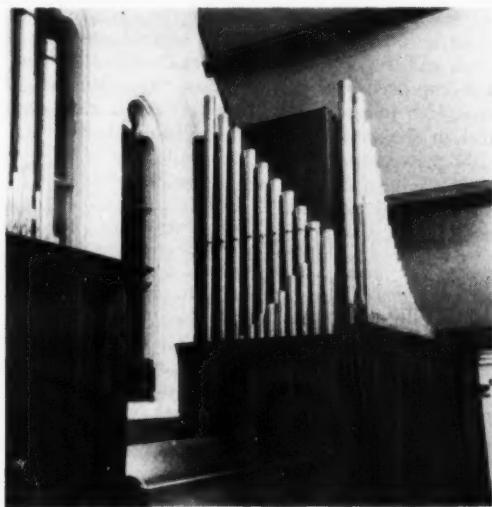
of efficiency and beauty in Immanuel Lutheran, Saginaw; Quintaten pipes along the right, Great Principal, Octave, and Mixture along the left; tuning-slots are on the back of the pipes. Quintaten is borrowed from the Great to the Pedal; all the rest of the organ is straight.

by Iva Dee Hiatt; the program, with details of men, girls, unaccompanied, piano:

- m. Hasler, Cantate Domino, u
- m. Selnecker, Let me be Thine forever, u
- m. Schubert, Widerspruch, p; Pastorella, p.
- m. James, Gwilym Gwent, p
- m. ar.Cutler, Suo Gan, u; Cyfri'r Geifr, u.
- Five musical delights by men's quartet
- m. Wagner-ar.Mead, Prayer from Lohengrin, p
- An army-drill tread-mill affair
- gm. Dawson, Behold the star, u
- gm. Willan, The Three Kings, u
- gm. Pearsall, In dulci júbilo, u
- gm. R.Thompson, Alleluia, u
- g. Holst, Personent hodie, p
- g. Haines, Mary Saw Her Son, u
- g. Fine, Lullaby of the Duchess, p; Father William, p.
- g. ar.Geer, On Christmas night, u
- g. Weelkes, Ha ha this world doth pass, u
- g. Chabrier, A la Musique, p
- gm. Handel's Utrecht Jubilate, four choruses, pp.

All these selections are good, with only the James and Haines slightly stretched into abnormal realms; 53 University men in full evening dress, 98 College girls in some of the prettiest evening clothes you ever saw, some with the prettiest faces too; sponsored by 96 people and three University groups. Men sang everything of their own from memory, girls mostly used scores though some of them had most of theirs memorized. Both conductors made their accompanists take bows, just as the occasional soloists did. Gene Oehlberg, '55, used his magnificent baritone voice with such simplicity & charm of manner as to deserve unusual commendation. The top sopranos had delightfully pure & pleasing tone, most of it placed exactly where it should be; top tenors now & then indulged in a special and totally satisfactory form of falsetto—since composers & arrangers are too lazy to write correctly within the limitations of top voices.

Before the program began, the University men sang their college song behind closed curtains and the obedient audience rose; gotta do things right, you know. Buy any of the music used here and you'll be safe; it's all good. Even Dr. James' "Gwilym" is enjoyable, though typical of his style, and Mr. Haines' "Mary" is far superior to that prize-winning organ piece of his, for it does have moments of real beauty.



AS THE ORGANIST SEES IT

in Immanuel Lutheran, Saginaw; a corner of the Great on the left, the Swell in the far corner partly hidden by Pedal Principal and Octave facing the congregation, the Pedal Posaune partly hiding the swellbox on the choir's side. Church blundered in location of the console.

Hearty applause given because eminently earned, both by the selections and their performance; but when it came to the men's quartet the applause was thunderous. Mr. Greenfield had left the stage and they were on their own; no stupid selections, even no serious ones; all for unadulterated musical pleasure. What a pity we musicians are so stultified that we detest appealing music and insist on trying to raise the standards of every blighter who comes within hearing distance.

You need not fear the Randall Thompson "Alleluia" either; not a noisy shout, though it does rise to a glorious climax, but rather a quiet number almost all the way through—most difficult for amateurs to do but these girls did it grandly. Better investigate the Irving Fine "Alice in Wonderland"; that "Lullaby" was not only good music but also original without recourse to the devices of the monstrous moderns. His "Father William" was even better, quite a spirited number which the Smith girls handled expertly enough so you could even understand the words, and they're important in a humorous bit like this. "Ha ha" is another you should use, if your girls are capable; these were.

Chabrier, Frenchman, died in 1894 but pushed music along into slightly untried fields without shoving it, as do the moderns, entirely over the cliff. You'll like his "Musique."

And then, heaven be praised, Miss Hiatt turned her lovely girls loose on "Falling in love," or whatever the proper title is, and the walls almost caved in when the applause struck. Now what's the harm in lovely melody, gracious & unadulterated rhythm, and undistorted harmonies? Certainly we don't want a full concert of such simple beauties but two or three, or even a half-dozen sprinkled over an otherwise serious & worthy program of good music are worth more than all the classics ever written—if the purpose of music is to give cultural pleasure to cultured non-conservatory audiences; if the sole function of music is to give professionals something to do to earn a living without getting their hands soiled, it's not worth a darn and should be abolished. Raise the standards? How can we raise the standards if we bore people to death every minute? Let's bore them only 90% of the time and give them musical delights the other 10%; we could make money at it if we had sense enough.

The final Handel was typical of Happy George, and since each of the four was short, no harm was done and it made a quick and appropriate ending to a totally delight-

ful concert. Sorry to be so long-winded; but the purpose of all music is its selection and public presentation in such a way as to make people want to come back for more. If you don't like detailed reviews, read the condensed peace-makers in your local newspapers. "Falling in love"? I fell in love with these two crowds. They taught me that, after all, music can be delightful and bring happiness. Plenty of congratulations to Iva Dee Hiatt and Alfred M. Greenfield.—T.S.B.

#### THAT ST. LOUIS ORGAN

*Clarifications and corrections by Robert Heckman*

On Nov. p.386 you questioned the couplers in the Pilgrim Congregational organ. There were other things the builder's stoplist failed to specify. True, it is a 4-manual, but the 4th is the Antiphonal, not the Positiv; the Positiv is a floating division.

I understand that originally the G-C coupler was intended to be used to make this a French organ, if anyone can understand how that could do it. However, I got to the factory before anything was done past the blueprints and asked them to change that coupler to a V-C. Contract had been signed in 1945, the organ was installed in Jan. 1949. I also asked them to borrow the Choir Bombarde by putting a stop in the Antiphonal section so I could use it as a solo reed.

Thus the Antiphonal is playable from the 4th and Great manuals, the Positiv from Great & Choir.

True, as you say, there are 8' voices in this organ but I have such a screaming array of mixtures—24 ranks—that you'd never know it. To my taste, the Positiv and Great Scharf & Fourniture are completely unusable for normal service—yes, and for everything else except a recital and even then the people leave with their ears doubled over.

When will builders and players both learn that a church organ should of necessity be designed one way, a museum another? Our builders build what our players ask for, so the organists themselves are chiefly to blame.

I just saw a new stoplist of which a writer said: "An unusual feature is the fact that there are no 8' manual stops of Diapason tone"—but the organ had 25 ranks and 9 of them were mixtures.

"Some day, some time, we'll understand," I used to sing as a youngster in eastern Pennsylvania. I hope it holds true.

So this is now off my chest, though probably not in very classic form. Finally, the Chimes; they're in the Antiphonal and there's a stop for them in that division.

#### CODA—WE TOLD YOU SO

T.A.O. has been saying, all too politely, for many years that a stoplist is totally stupid until the organ has been built and installed, and the only exception is that rare case where afterthought improved over first impulses. If organs were manufactured like lollipops, the original specification would be faithful to the finished product. Thank heaven, the organ isn't like a lollipop.—Ed.

#### IT'S A WICKED WORLD

"Catharine Crozier played one of the best recitals I have ever heard. Her audience, hardly 300. Ethel Smith played to 2000."—O. H. Jekel. (100% of Miss Crozier's audience came to hear her; maybe only 10% of Miss Smith's audience came for her marvelous electrotone-playing, the other 90% coming for the music of the St. Louis Symphony on whose program Miss Smith was the electrotone soloist.)

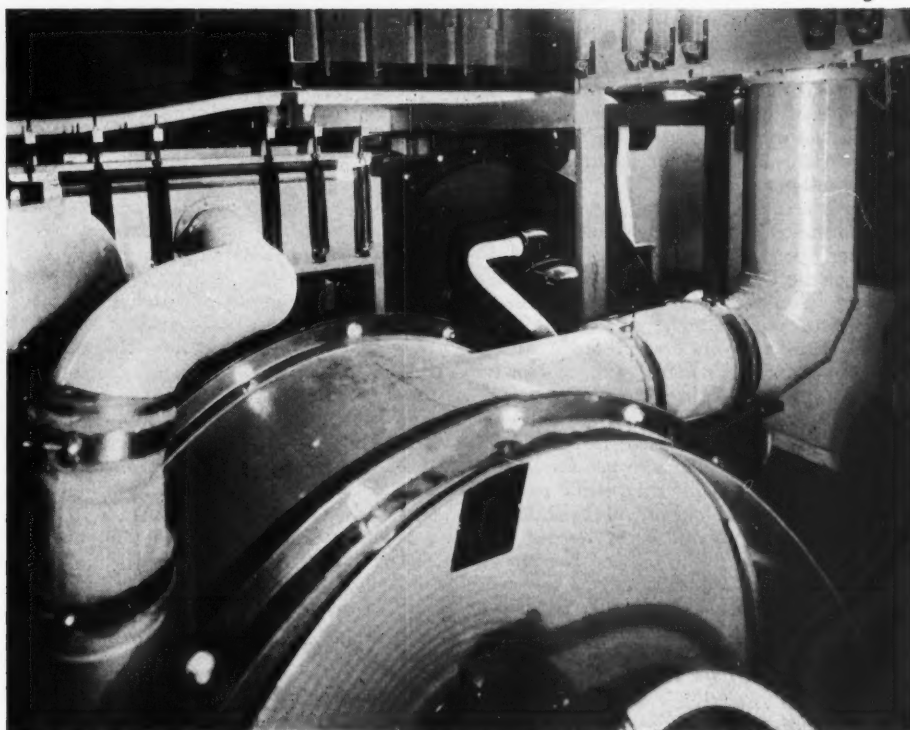
#### STILL GOING STRONG

"We have one of Frank Roosevelt's instruments here in a church in New Albany, Ind., installed brandnew in 1890 and it is still in use every Sunday."—Horace Wesley Cutler.



OH YES, IT'S A CONSOLE

Henry Erben cooped up his organist in this fashion 130 years ago in Huguenot Church, Charleston, S.C., which T.A.O. endorses as one solution to the problem of the arm-waving organist; nice little row of door-knobs down the side; little repairs needed for over a century.



BOILER ROOM ON BATTLESHIP UTAH?

Maybe you wouldn't know anything about that, but you should know what this picture shows; it's two of the Orgoblos for the 4-177 Aeolian organ in the Longwood Estate of Pierre S. duPont in Kennet Square, Pa., where Firmin Swinnen makes delightful music for the public.

## How to Play a Recital

As done Dec. 3, 1952, in Town Hall, New York City  
Reporting on Richard Ellsasser

**N**OBODY will like this review, neither the one most concerned nor the various top-flight organists in his audience, so I might as well have the satisfaction of saying exactly what I think and let it go at that.

Vivaldi, Concerto Am  
Dandrieu, Fifer  
Stamitz, Andante  
Bull, Rondo G  
Bach, Fantasia & Fugue Gm  
Vierne, Carillon  
Karg-Elert, Soul of the Lake  
Yon, Primitive Organ  
Ellsasser, Concert Study Dm

Mr. Ellsasser approaches and leaves the console purposely, with no hesitation; plays entirely by memory, of course—every concert organist in view of his audience must do so; wears evening dress, which is exactly right; star-gazes a little; flings his hands around a little; talks to his audience a little, which was not too bad; has more respect for himself than for the composers, which is exactly right; has a grand time—and gives his audience one—if the music is not too deep for him, but doesn't know how to dream. As usual, the newspaper music-critics displayed their organistic ignorance in all its glory.

Vivaldi was more delightful than I remember in any former hearing; organ is divided left & right of stage, much too far apart; there's a Tremulant in the left section that needs to be quieted. The two halves seemed to be used antiphonally, with excellent effect. Playing was fast, crisp, rhythmic, lively, clean, registrationally varied, never too much fortissimo. A grandly entertaining & worthy opening number.

Dandrieu began pianissimo and brought delightful contrast, colorings, phrasings, staccato—everything desirable in concert organ work. At the end a masterful retard of the kind

possible only for a man who has real art in his heart; you can't get that in a conservatory.

Stamitz was a third grand selection for program-building. Rhythm, melody, mostly soft music of genuine appeal; showing also a lesson so few organists are willing to learn: that it's folly to play a repeated phrase on the same color as first used. Organ music is full of such repetitions, from Bach down; and we almost always hear these echoed phrases or sentences or motifs repeated on the same registration when they cry to high heaven for the echo effect so ridiculously easy on an organ of even only two manuals. No excuse for it but unadulterated stodginess & laziness. Mr. Ellsasser did grandly here.

Bull was also in fine contrast and made superb program-building. Excellent staccato made the music come alive. Fast tempo but not a bit too fast; the organ has been a sober-sided grump quite long enough; time to wake it up. Crescendo-shutters efficiently used. A stunning retard at the end; it bothered the critics but I found it exactly right. He seemed to be enjoying his music even to the extent of being happy about it and putting his feet through a nifty little dance here & there I'd never seen before. Of course some condemned it; I liked it. We're not undertakers; we're entertainers. If we're going to play recitals at all, let's get out of funeral parlors and solemn sanctuaries.

These first four numbers made fine music, all for enjoyment, nothing stupid anywhere, nothing offensively loud.

Bach then became one of the nicest bluffers and happiest guys on record; Fantasia was given many and violent contrasts, lots of color, complete freedom of rhythmic flow. I don't think Mr. Ellsasser gave a darn about Bach but found a lot of fun & beauty in the music and turned it loose on a revolting audience—and you can take the revolting in both its meanings, for that audience applauded the stupid pieces exactly as much as the gems, showing that it was either trying to be polite or knew no more about organ music than the newspaper critics. The Fugue was a gem; pianissimo start, faster than I ever heard it, but so clean-cut, by grace of superb



staccato, that it became a superb delight. I think if Bach had been there he would have roared approval. At last an organist who hasn't a trace of reverence for Bach but likes some of his music immensely. Also an organist who had to rise above all the junk his teachers, whoever they were, poured into his head. The success was due chiefly to the speed, staccato clarity, and lots of daintiness instead of infernal & eternal full-organ noise.

Now it becomes a different story. Vierge was an impossible conglomeration of meaningless noises. Karg-Elert was neither Soul nor Lake; instead it was Battle and Ocean—Karg-Elert's Battle of the Ocean. You can have it; I never want to hear it again. Yon was much too fast and used bulky flutes; no charm whatever left in it; ever hear Mr. Yon play it?

Mr. Ellsasser's own Concert Study patterned after Yon's was a nice closing number, lots of foot-work for the uninitiated to marvel at; lots of noise to drive the audience out quickly so the janitor could put the lights out and go home. A good concert show-off piece for your finale any time, providing your audience can see your feet.

Then came that totally inexcusable piece of junk called an improvisation and I broke my rule by sitting through it; theme, totally lifeless & impossible, by Krenek; technical meanderings, persistent, by Mr. Ellsasser. The program-note lied and said improvisation was practically a lost art; I wish to high heaven it were. Its one and only justification is in church-service work. The newspapers reported added monkey-business after I left, but I'll not insult my readers' intelligence by taking space for it.

Richard Ellsasser? He completely understood his first five numbers and played them with a degree of interesting & entertaining artistry that has done a lot to wipe some of the deep scars from my heart left from so much of the recital-work I've had to listen to these past several years. All Mr. Ellsasser needs is to stay away from things he's not yet old enough to understand and stick to the old-time stuff, such as opened this program; he made that stuff more interesting & entertaining to me than I ever thought possible. I don't believe it's necessary for him to try to fool his audience by stargazings, bobbings, and hand-jerkings; his art is such as can entertain without trickery. But I disagree with some of the eminent personalities who, in talking with me, questioned the propriety of that trickery little dance he put his feet through in the John Bull resurrection. And maybe I'd like him to continue digging around cemeteries for other dry bones to revitalize; he certainly knows how to do it.

This review is presented purely in the interests of those who want to know how to make an organ recital attractive to a concert-hall audience; it is part of a copyrighted magazine and may not be quoted from for the personal profit of anyone without specific permission of the publishers.—T.S.B.

## Multiple-Choir System

By R. DEANE SHURE

Of Mt. Vernon Place Methodist, Washington, D.C.

THE multiple-choir system, that much maligned and misunderstood institution which has become a vital part of our religious education, has done much for the advancement of church music in America—probably as much as any other factor.

Church music in general was sadly on the decline along about 1920. In fact it was almost being ridiculed. "Sounds like church music," was an expression we frequently heard then. Not all church music was poor, but good church music was the exception rather than the rule, especially among volunteer groups. The exceptions were those large cathedral choirs and wealthier churches that paid all singers.

The fault of that condition was twofold: the lazy organist

who loafed on the bench, and the meditating churchman—who did little else for the overall program of the church. The organist usually had four or eight paid singers who sang at the morning service and that was that. The children were getting all their group musical education from the public-school system. They were taught secular music in a fine manner all through the grades, so that when they became seniors, they were a part of some of the most artistic choral groups in the land. Not so with religious music and the children in the church-schools.

About this time, several men with great vision appeared on the church music scene. Three of the most outstanding ones were F. Melius Christiansen, H. Augustine Smith, John Finley Williamson. They realized that if church music was to emerge from its stupid lethargy, it must become a vital part of religious education through the church-school, just as secular music had been developed through the public-school system. The colleges which they headed, trained ministers of music who, when graduated, went into churches to work with children through all grades from Cherubs to Seniors. The effect was transforming and almost electrifying.

These ministers of music gave each grade a different-colored vestment and named each choir with attractive religious titles such as Cloister, Chapel, Vesper, Angelus, Chancel, etc. Each group was given a specific duty in its service, and on occasions each appeared with the adult choir in the sanctuary. Many splendid anthems for combined junior and senior choirs have been the results. Processionals were planned for them which were seasonal: the Lily Processional at Easter time, the Poinsettia Processional during the Advent season, the Flower Processional at the height of the blossoming season in June.

These are among the most helpful and inspiring features of the multiple-choir system. Lilies, hundreds of them, are given to our Church during the Easter season for this processional. They are given in memory of departed loved ones. These names are run on inserts in the bulletins, and at the conclusion of the services are taken to shut-ins and hospitals by the children who carried them in church. Lo! where is there a finer triple service for our youth?

The finest in church music is taught in each grade level. Stories of the great oratorios, interesting facts concerning writers and composers, are a part of the Sunday schedule. The best in church-music literature is sung so that when these little choristers become seniors, they make valuable contributions to the sanctuary choir.

Truly, the multiple-choir system has helped elevate church music in America. No longer do we ridicule it, but beam with pride when our children appear in their vestments, in their processionals, and sing with their parents the inspiring hymns and anthems of the church. Yes, the proud parents beam. I bubbled over when my two children graduated from college and sang in fine choruses. There is no more satisfying sight than to behold the glow of achievement on the faces of parents when their children have contributed something worthwhile to life. That is as it should be, for the Master said: "Suffer little children to come unto me, for of such is the kingdom of heaven."

## BEAUTY A FIRST ESSENTIAL

From a letter from Franklin Mitchell

Some playing I have heard recently certainly could not be called music under any line of reason. I used to tell my pupils that if they ever were to play the organ properly, they should first learn to sing beautifully, then master the violin, play in a firstclass string quartet, listen to and play in as many orchestras as possible, remember all the beautiful sounds heard, then go to the organ and with the same degree of musical artistry make the organ an instrument equal to nothing else. A musical line is a musical line and it must remain a musical line even on the organ.





**HE WORKS THAT YOU MAY PLAY**

Elmer Phelps, born March 2, 1871, in Westfield, Mass., began organ work in 1891, retired, couldn't stand idleness, joined Austin Organs Inc. in 1952, has been happier ever since. Here he assembles body and foot of an 8' Salicional zinc-bass pipe; photo courtesy of Hartford Times.

#### REFUSED TO BE A NEW-DEALER

"One of my troubles seems to be that I can't say 2 and 2 are 4 in a sufficiently ponderous and pontifical manner and can't think up a thousand words to use in saying it. I'm just fed to the gills with delay, pretense, inaction, dumbness. Also with intrigue, maneuvering, double-crossing and obstruction."—General Joseph W. Stilwell.

#### MAN'S INDIVIDUAL RIGHT

"The simple faith, the unshakeable conviction our colonial forebears held in man's individual rights and his equality before the law of God, is the most priceless jewel in all the vast spiritual and material heritage those men and women bequeathed to us."—Dwight D. Eisenhower, in his 1949 commencement address at Columbia University.

#### LAKEWOOD, OHIO

*Pilgrim Lutheran*

Wicks Organ Co.

Installed, Aug. 1952

V-25. R-25. S-48. B-21. P-1683.

PEDAL: V-2. R-2. S-11.

32 (Resultant)  
16 Diapason 44  
Bourdon 44  
(Lieblichbordon-S)  
8 (Diapason)  
(Bourdon)  
(Lieblichbordon-S)  
(Viola-G)

16 (Trumpet-G)  
8 (Trumpet-G)  
4 (Trumpet-G)

GREAT: V-6. R-6. S-12.

Enclosed with Choir

8 Diapason 61  
Melodia 73  
Viola 73  
Dulciana 85  
4 Octave 73  
(Melodia)  
(Dulciana)  
2 2/3 (Dulciana)  
2 (Octave)  
(Dulciana)

8 Trumpet 73-16'  
— Chimes 25

SWELL: V-7. R-7. S-11.

16 Lieblichbordon 85  
8 Diapason 73  
(Lieblichbordon)  
Salicional 85  
Voix Celeste 61  
4 Flauto Traverso 73  
(Salicional)  
2 2/3 (Flauto Traverso)  
2 (Flauto Traverso)  
8 English Horn 73  
Oboe 73  
Tremulant

CHOIR: V-4. R-4. S-7.

8 Violin Diapason 73  
Claribel Flute 85  
(Viola-G)  
(Dulciana-G)  
Unda Maris 61  
(Claribel Flute)  
8 Clarinet pf 73  
Tremulant

FREE ECHO pf: V-6. R-6. S-7.

8 Spitzfloete 61  
Flute Celeste tc 49  
Viola Aetheria 61  
Viole Celeste 49  
4 Fernfloete 61  
8 Vox Humana 61  
Chimes 21  
Tremulant

COUPLERS 26:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4. E.

Sw.: S-16-8-4. E.

Ch.: S-16-8-4. C-16-4. E.

Crescendos 4: GC. S. E. Register.

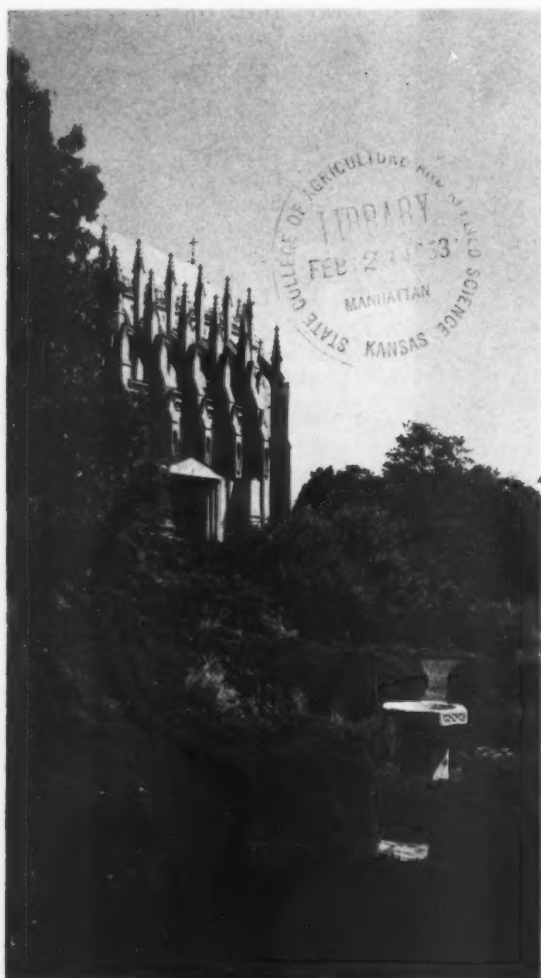
Combs 24: P-4. G-4. S-4. C-4. E-4.

Tutti-4.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 6: P. G. S. C. E. Tutti.



LET BEAUTY PREVAIL EVERYWHERE

The Bishop's Garden beside the Washington Cathedral, Washington, D.C.; Paul Callaway organist is honored by his clergy who invariably print his name with their own on all calendars; every Christian might well contribute a little annually toward the completion of the Cathedral.

### A ROOSEVELT MINIATURE

By Fred M. Leiper

The mention of the small Roosevelt built for Thomas A. Edison brought back a nostalgic memory because I had one just like it and was fool enough to let it get out of my hands. My brother was college organist at Amherst about the time they installed a new Austin—and they gave him the old organ, one of these superb, little instruments. He brought it home and I first got acquainted with the organ by picking out hymntunes on it. It had an 8' Diapason and 8' Stopped Flute with extended Bourdon. Manuals were divided at middle-C and there were four stops on each half of the keyboard. This gave the unison and octave of each rank and a fifth stop in the bass gave a 16' Bourdon.

I would give anything for the little organ now but I foolishly gave it to a nearby organbuilder who used the pipes in a larger instrument. I have seen one like it since, in the little Episcopal Church, Monroe, N.Y.; don't know if it is still playing, but it was identical to the one I had and probably both are similar to Edison's.

Case was the size of a large upright piano and was finished in red, presumably mahogany; expression was by means of a knee-pad which worked a glass shutter in the front behind a grille. Full-organ on this little instrument was magnificent, believe it or not, and it had enough power to accompany a good-sized congregation.

### ROOSEVELT AND EDISON

By F. R. Webber

In 1878 Mr. Roosevelt built a 2-28, Op. 39, for St. Paul's Episcopal, Rome, Italy. During the week of June 3-8, 1878, he had the organ on exhibition at Irving Hall and there was a grand celebration every night. Roosevelt's friend, "young Tom Edison," was working on his phonograph at the time and some of the visitors at the exhibition of the Rome organ asked Mr. Roosevelt whether Edison really was able to make a machine talk.

Roosevelt insisted it was true. When the people laughed at him he asked Edison to bring in his talking-machine. Edison roomed not far away and hurried to his lodgings, coming back with the phonograph, with its tinfoil-covered cylinder. Just then a young fellow named Levy walked in. Mr. Roosevelt sent him home for a cornet Levy played, and when he returned he played a solo or two into the talking-machine, which Mr. Edison played back to the amazement of the crowd.

Then Edison, who had a pawky sense of humor that is not generally remembered, played it again, varying the speed slightly so that Levy appeared to go off key, first sharpening, then flattening. Levy became excited and insisted he didn't play as badly as that, but Mr. Edison and Mr. Roosevelt told him soberly to listen and hear himself play. They had the crowd howling with laughter.

This item appeared in an old music magazine of 1878, when phonographs were called talking-machines, and when Edison was working on a gadget called an electrical lamp, and when consoles were connected by Mr. Roosevelt to organs by means of electric wires under the floor.

### WEST POINT CADET CHAPEL ORGAN

"I stated the West Point organ was larger than the new one in the mother church of Christian Science and I was jumped on—all in good fun of course; one of the organists ventured to say I probably thought of the size of an organ in terms of stops, when the true measurement of size is the number of ranks; and the genial rector addressed me with the old cliché about fools rushing in where angels etc. The subject was changed, but I still think I am right."

So do we. Once upon a time T.A.O. had the West Point all ready for print, but Frederick C. Mayer, its creator, never says die. To him there is always room for improving this or that, adding something he considers desirable. One expert gentleman devoted months to the job of compiling an accurate stoplist of the West Point organ—and his copy is already out of date.

As of Dec. 11, 1939, the content was: V-203. R-207. S-295. P-13,646. But enough materials have been added since then to throw every one of these items into the discard; none the less this content was the precise measure of the instrument as of that specific day—and it's better than no measure at all. With a new and adequate console provided by a magnificent gift, Mr. Mayer was immediately released from the restrictions imposed by the old console, and you can bet your bottom dollar he made the most of his freedom. We hope these pages will ultimately present the exact stoplist in all its details in the not too distant future.

Size of an organ? It can not be adequately judged by any one quantity. Pipes are of no use at all if you can't use them when & as you wish, so all factors must be considered, including the despised couplers & combons; for T.A.O.'s money, these despised couplers & combons are of infinitely greater importance than some organists—and almost all builders—are willing to admit. If you don't believe it, listen to Mr. Mayer play a demonstration recital on Cadet Chapel organ.—T.S.B.

### COWARDS ARE EASILY MADE

"To sin by silence when they should protest, makes cowards of men."—Abraham Lincoln.

## EDITORIAL COMMENTS - AT YOUR OWN RISK

### Beauty a First Essential

NOBODY who has not been forced through the mill can understand what small business faced in the social-welfare state. I shall record the 1952 fact here and then try to forget it, unless some idiot pops up with the ammunition to set me off again.

Between Jan. 1, 1952, and Dec. 31, 1952, I was forced to stop magazine work and attend to exactly 44 taxes, tax forms, and tax questionnaires. The 44th I turned over to an educated adult to examine and tell me what I was to do; they couldn't understand it at all. I then gave it to my secretary with the same request, and got a totally wrong answer. Next, for the third time, I gave it to another adult and finally got the correct interpretation. I had to verify it by studying the darned thing myself.

"The only way for our organists to use their instruments properly is for them to know the whats and whys of their content." Which explains in minimum words why we hear so much bad organplaying, so little good. Nothing matters but what the ear reports. The vital factor is not why this or that exists in an organ, but how it sounds. It's the same with pills: what's in a pill makes no difference to a sick man; he's concerned only with the pills' effects on him.

And that is all that is important in the organ. If it does not make musical beauty to cultured ears, it's useless. My guess is that the upside-down playing so popular today comes from a mental analytical approach to the organ when it should instead come purely from the heart & ear; if a player cannot be guided by his ears, he has no right to be an organist.

Another factor, and a dangerous one, is that no two equally competent experts ever agree fully enough to give either one the right to announce an unchallengeable decision. T.A.O. publishes analyses of organs not to announce a final verdict on good and bad, but only to give food for thought.

Here's the debut program of Paul Badura-Skoda, pianist, in Town Hall, New York:

Mozart, Fantasia & Fugue C  
Schubert, Impromptus 1 & 4  
Beethoven's Sonata Op. 101  
Bartok, Dance in Bulgarian Rhythm  
Chopin, Barcarolle  
Schumann's Sonata F#m

Five standard totally enjoyable compositions, one probably catchy dance by a monstrous modern. If pianists have discernment enough to play music for their most important recitals, why does no organist under the modern sun ever come even close to similar intelligence?

"An unusual and uncommonly substantial program," said Olin Downes in the New York Times. What does Mr. Downes say of paid-admission organ recitals? Nothing; he doesn't attend them.

One of the most contemptible things a man can do is to think so highly of himself that he undertakes a campaign of propaganda to convince all mankind of his superiority. Propaganda in America had its birth—so far as presumably educated people are concerned—with the Frank Roosevelt administration, though P. T. Barnum had used it to make money long before that.

In the last analysis, nationalism is good only in so far as the liberties of the other fellow are not threatened. As Mussolini, Tojo, Hitler, Stalin, Roosevelt, all proved, excite your mobs to extreme patriotism and you can take the last penny from a starving man without his protesting. We Americans today are being bombarded by incessant propaganda in behalf

of the United Nations—which so far has achieved nothing but meaningless words—and, in all large daily newspapers, the Jewish people.

I have never had animosity toward the Jew; I know some who are delightful people. But when the Jew attacks the Christian and the Christian church and the Christian foundations of America, I begin to get slightly peeved. Here is the record, published in October 1952 on the authority of the World Jewish Congress:

5,000,000 Jewish people in the United States.

157,269,000 people in the United States as of Aug. 1, 1952, figures of the department of commerce, Washington.

The ratio is approximately one Jew to every 31 citizens in our land. If I were a judge of the court I'd pass the stiffest sentence possible on any person who in any way injured even one of these Jews. But I'd tell the Jewish people to stop their flood of propaganda and let our Christian institutions severely alone—in our churches, in our newspapers, in our public schools, and in our immigration laws.

And to the members of the organ profession who stupidly use Jewish-text anthems in Christian churches, I'd say get out of the Christian churches and stay out.

All of which is very naughty and perfectly atrocious and none of which should ever be mentioned louder than a pianissimo whisper in a dark closet, sound-proofed. But every last Christian of us would risk our lives any day of the week to protect a Jew in our land from persecution; now let the Jewish people here appreciate the freedom we've guaranteed them, a freedom greater than given them in any other nation on earth, and show their appreciation by shutting up their torrent of propaganda to destroy our Christian Sabbath, our Christian-based laws, and our restrictions on the kind of people we're willing to welcome to our land as citizens.

High-pressure propaganda is being used, at last by an organist too; while it has no effect on the profession, we all resent it because of its effect on the non-music public who swallow it wholesale, exalt this one young man, belittle all his betters. To mention this outloud is most ungentlemanly, isn't it? It will cost T.A.O. a potential advertiser, but somehow we're not much concerned about that; we think our prime duty is to the organ world, not to our bank-balances.

Another vicious bit of propaganda is put forward by the pre-Bach advocates who have influenced even our organbuilding so that today an organ recital is rarely something to hear with pleasure. This too has cost T.A.O. some advertisers & subscribers. I'm foolish enough to believe our prime duty is something finer than trying to win friends and influence people. We want only those who can be influenced by their own minds, hearts & consciences alone; who earnestly want to benefit by all possible views & criticisms, but who don't for a moment propose to let any man, any organization, any publication, tell them what to think & do.—T.S.B.

### THE PRESS HAS A JOB TO DO

Quoted from Anthony Harrigan, in *American Mercury*

"In a larger sense, the press is not free, for it is under a thralldom of its own creation. It possesses freedom, but does not exercise it. The American press does not use the resources of freedom, takes no advantage of a priceless opportunity to be, not the voice of the people, but the voice of strong and thoughtful individuals. The hundreds of medium-sized dailies in the land are without conviction and without distinction. Only a handful of large newspapers are responsible and serious. They stand apart and they stand for something."



## EVENTS FORECAST

Items sent by airmail the day you receive this issue will generally arrive in time for publication in this column next month.

Berea, Ohio, 21st annual Bach festival, Baldwin-Wallace Conservatory, May 22, 23, "Christmas Oratorio," Cantatas 1, 36, 57, Concerto C for 3 pianos, Sonata Gm for violin alone, Orchestral Suite 1, Brandenburg Concerto 2, organ works, etc.

La Jolla, Calif., Dr. C. Harold Einecke recital, St. James by the Sea, March 10, 8:00.

New York, N.Y., Early Music Foundation concerts, Barnard College, Feb. 18, hour not named; Carnegie Recital Hall, April 19, 8:00.

Schenectady, N.Y., Dr. Elmer A. Tidmarsh recital, Union College, March 1, 4:00, Lenten program.

### COLUMBUS, OHIO

#### First Congregational

Edward Johe announces two series of recitals, Tuesdays at 8:00 the organists of Ohio colleges & universities, Friday noons at 12:10 the organists of Columbus churches: Feb. 20, Dr. Wave Shaffer

24, Wilbur Held  
27, Mrs. William Bentley  
March 3, Mabel Zehner  
6, Lowell Enoch  
10, Edward Johe  
13, Lowell Riley  
17, Frederick Mayer  
20, Mrs. Elizabeth Lange  
24, Edward Mead  
27, Edward Johe

EDWIN ARTHUR KRAFT  
Southern Methodist University, Dallas  
March 10, hour not named

Rheinberger, Son.12: Fantasie  
Hofman, Scherzo  
Turner, Romance Af  
Bach, Sinfonia We Thank Thee; Toccata G;  
Subdue Us by Thy Goodness.  
Matthews, Overture Dm  
Weaver, Still Waters  
Elgar, Son.G: Allegro Maestoso  
Tchaikovsky, Autumn Song  
Dethier, Allegro Appassionato  
Franck, Cantabile  
Tombelle, Toccata Em

ERNEST WHITE, Mus.Dir.  
EDWARD LINZEL, O. & C.  
Church of St. Mary the Virgin, New York  
February Choral Music

\*Henschel, Mass D  
Blow, Salvator Mundi  
\*\*Byrd, Mag. & Nunc dimittis-2  
Bruckner, Tota pulchra es Maria  
Boyer, O salutaris Hostia  
Perti, Adoramus Te 2  
Kodaly, Tantum ergo 5  
\*Gregorian, Missa Lux et origo  
\*Peeters, Missa sancti Josephi  
Palestrina, Ego sum panis vivus  
\*\*16-cent. & Palestrina, Mag. & Nunc dimittis  
Caladara, Caro mea est Cibis  
Byrd, O salutaris Hostia  
Mozart, Adoramus Te  
Bruckner, Tantum ergo 4  
\*Gretchaninov, Missa Festiva D  
Palestrina, Sicut cervus  
Byrd, Ego sum panis vivus  
\*Rheinberger, Missa misericordias Domini  
Caladara, Ego sum panis vivus  
\*\*Farrant, Mag. & Nunc dimittis  
Des Pres, Ave verum  
Tallis, O salutaris Hostia  
Noyon, Ave verum  
Boellmann, Tantum ergo  
\*Gregorian, Missa Paenitentia  
\*di Lasso, Missa in die tribulationis  
Byrd, O quam gloriosum  
\*\*Gregorian, Litany in Procession  
Bruckner, Vexilla Regis  
Bruckner, O salutaris Hostia  
Monteverdi, Adoramus Te  
Victoria, Tantum ergo 4-p



RAY BERRY

whose article in December 1952 T.A.O. was the first to bring acoustics home to the organist as a factor vital to the welfare of his music, a factor each organist for himself can do something about. Mr. Berry was born on a Jan. 9 in Sioux Falls, S.D., graduated from University of Rochester, earned his Mus.Bac. in Eastman School of Music; has been organist in churches in Sioux Falls, Rochester, and Wilmington Del.; currently lives in Colorado Springs, Colo., teaching organ and church music but not engaging actively in any church playing of his own. He's a bachelor and his hobby is "needling others into recognition of what music should and can be" and all the saints eternal know how sorely such is needed. He has played in theaters, and on the radio does organ playing, news reporting, announcing, and program-directing. His favorite subject is acoustics, not from the scientific approach but purely from the aspect of what a knowledge of acoustic reactions can do to help or hinder a musician, chiefly an organist.

### NEW YORK RADIO SERIES

Continued on plans of Hugh Giles

The series announced on Dec. p.427 is to continue for some months on Saturdays at 4:30 from WQXR, played on the 4m Casavant in Temple Emanu-El, New York City. Mr. Giles, the Temple, and WQXR all contributing their facilities for the good of the cause, the recitalists doing likewise. This is the outgrowth of the one-month series last year; it gives the organ world its greatest

opportunity to date to present the organ attractively over the air to a wide audience of music fans.

So far the almost insurmountable obstacle has been that these all too often deadly pieces of dull organ repertoire have been preceded by an hour of highly colorful orchestral music most of which has had genuine beauty totally foreign to the things the organ profession has been willing to offer. The enormous work done by Mr. Giles more than merits any and all sacrifice any individual player should be duty-bound to make in order to help Mr. Giles bring the beauty of organ music to WQXR's sizable audience of music-hungry people.

The organ is the most colorful, the most beautiful instrument of all; these programs have but the single duty of so presenting the organ and its music that these colors and these beauties shall dominate. Nothing else in the world matters. We're not here to raise the standards of anybody; we're here on WQXR to minister to the non-music cultured citizenry. February's Saturday programs chronologically:

Dr. Hugh Porter  
Hanff, A Mighty Fortress  
Kellner, What God Does  
Bach, Fugue Cm  
Peeters, Elegie  
Langlais, Te Deum  
Walter Baker  
Buxtehude, Gigue Fugue C  
Bach, My Heart is Filled  
In Dulci Jubilo  
Dupre, The Spinner  
Liszt, Fantasy & Fugue on Bach  
Dr. Alexander McCurdy  
Bach, Four Choralpreludes  
Prelude & Fugue Em  
Brahms, A Lovely Rose  
Schumann, Sketch Fm  
Catharine Crozier  
Haines, Promenade-Air-Toccata  
Sowerby, Requiescat in Pace  
Bingham, Rhythmic Trumpet  
Edmundson, Pange Lingua; Gargoyles.

### OOPS! IT'S THE LAW

Mister Peron of Argentine issued a decree December 1952 requiring orchestras, choral societies, concert artists, and all the rest, to include at least one work by a contemporary Argentine composer on every program, the single exception being any program confined to one composer. Penalty for any organization violating the decree is a 30-day suspension for the first offense, "disbandment of the group" that violates it three times. Heaven help the A.G.O. if such a law ever hits U.S.A. But it might be a fine thing at that.

### AMERICAN PROTEST

League of Composers, New York, protested to the Washington inaugural concert committee against dropping an American composition because its composer had been far too friendly with the pinks & near-pinks; don't know how it came out but we hope the committee ignored the wishes of the near-pinks. Let's confine our affections to good people.

### THE CONCERT CHOIR

founded in New York City by Margaret Hillis in 1951 announces four concerts in Town Hall Jan. 16, Feb. 12, March 12, April 21, admission \$1.80 to \$3.60. C.C.s's address: 123 West 21, New York 11, N.Y.

### DOC CLARK SAYS

297 words in the Ten Commandments, 300 words in the business end of the Declaration of Independence, 226 words in Lincoln's Gettysburg Address, 26,911 words in the o.p.s. order regulating the price of cabbage. Wanta be dignified? It's Dr. Lewis Bates Clark.

### "I'D LIKE TO GET BACK

to hearing this country called a Republic again; it has worn its false-face long enough." —Alice E. Worrell.

## William H. Barnes

Mus. Doc.

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**CHURCH BUDGETS***Example from the Far West*

This one shows increases in 1953 for curate, secretary, vergers, organist, operating expenses, taxes & insurance, missions. For 1953:

\$44,500. Total budget;

5,100. Rector;

3,900. Curate;

1,644. Organist;

3,000. Vergers;

1,956. Secretary;

8,600. Missions, which makes almost 20% of the Church's resources used not for the work of the Church itself but for outside purposes, and that's entirely too much until the lowest salaries are cured of their discrepancies, chiefly the organist's; it figures \$9,000. for the talking half of the services, \$1,644. for the music half.

Last year this Church received:

\$23,479. Pledges,

4,193. Plate collections,

4,104. Three special collections,

14,674. For building fund,

5,256. For missions.

The theory of missions is exactly right, but here it's carried too far; you can't be of maximum permanent help to missions if you neglect the source of income and let it dry up. And the primary source of all church income depends upon how good the Sunday services are.

**CHURCH CHUMPS**

1500 clergymen were reported in the New York Times as having signed their names to petitions "requesting clemency" for the two Rosenbergs duly convicted on the charge of helping communism; let communism succeed in America and there will be neither churches nor clergymen.

**RIVERSIDE CHURCH, NEW YORK** is at last doing something to correct the architects' blunders in creating impossible acoustical conditions for all but the preacher; not much is being done, but at least a little. Aeolian-Skinner will ultimately rebuild the original Hook-Hastings and add enormously to it.

**METHODISTS**

increased by 114,701 last year and now number 9,180,428; their contributions for all purposes went up to \$289,791,195.

**PENSION FUNDS**

of 25 church denominations have gone up to \$426,290,548.; total congregations reporting were 146,517.

**INSTANT-MODULATOR**

devised by Harold M. Smith and manufactured by Marvin Music Co. is now in its fifth edition; the addition of key signatures to the instant-finder slide has had hearty approval by users.

**William A. Goldsworthy**  
A.S.C.A.P.

**T.A.O.'s**  
*Pacific Coast*  
Contributing Editor

3225 Via La Selva  
Palos Verdes Estates  
California

**TIN LIBERALIZED**

As of Jan. 1 the n.p.a. in Washington has removed some of the former restrictions on industry's use of tin; as usual, too many words get in the way and it's impossible to say exactly what is what, though it looks like a step in a very right direction.

**MISREPRESENTATION**

Federal Trade Commission Jan. 6, 1953, ordered a cigarette manufacturer to stop "misleading" advertising; this makes the fifth manufacturer to be officially reprimanded for misleading and false statements; some day maybe the organ world will like the organ well enough to induce such legal action against those few who continue their misrepresentations. Through over five centuries in all civilized countries the word Organ means only and exclusively an instrument producing its tone from wind-blown pipes.

**ORGAN RECITALS**

"Month by month there comes into this office a spate of programs of organ recitals from all over the country . . . We have considered the question of discontinuing (publishing) them . . . What interests us is the extreme

narrowness of the organ repertoire, judged on the evidence of these programs."—An Editorial comment in Dec. 1951 Musical Opinion, London.

**JEWISH GROUPS**

in New York state are announced as trying to repeal the Christian law that prohibits operating stores on Sunday. Possibly our Jewish friends might do a little thinking; they would not have to do much to learn why they have been so badly treated in so many countries other than America.

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## OBITUARY NOTICES

*These fellow-workers have finished their course, but their memories live on with us.*

Louise L. Beckett died Jan. 6, 1953, in Dobbs Ferry, N.Y., aged 75, widow of Theodore Beckett; formerly organist of local Methodist and Presbyterian churches.

T. Bath Glasson, Dec. 26, New York City, aged 79, organist of several Brooklyn churches, survived by his widow.

Edward K. Macrum, Jan. 16, 1953, Westbury, Conn., aged 67, for many years organist in Brooklyn, N.Y., appointed to St. John's, Waterbury, in 1949; survived by a brother and sister.

William T. Moog, Jan. 6, 1953, Northampton, Mass., aged 71, born in Baltimore, Md., organist and faculty member of Smith College,

survived by his widow.

Frederick Schlieder, Jan. 13, 1953, New York City, born Jan. 22, 1873, Forrester, Ill., graduated from Syracuse University 1895, studied organ with Wm. C. Carl, Alex. Guilman, George A. Parker, organist of various churches in and around New York City, became increasingly interested in improvisation, published his first book on that subject some years ago, recently a second work (published by Church Music Foundation), survived by his widow and daughter. Dr. Schlieder approached improvisation with an unusual intensity and held that he could teach anyone to improvise interestingly if they were willing to work at it and follow his specialized methods. In appearance he was one of the most striking figures in the music world.

Mary Sutton, Jan. 3, 1953, Poughkeepsie, N.Y., aged 79, widow of Dr. Leslie A. Sutton; organist and pianist.

Lyman F. Wagoner, Dec. 2, Bremerton, Wash., born Dec. 19, 1884, Iowa City, Iowa, graduated from University of Washington 1911, entered civil service, played the organ as an amateur.



*Frederick Schlieder*

### DR. DONALD J. GROUT

on the music faculty of Cornell University has been elected president of the American Musicological Society; he spent a year in studying 16th-century church music in Italy.

### JAMES N. MELLOR

of Highland Park Methodist, Dallas, Texas, has been appointed to Park Place Methodist, Norfolk, Va.

August

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M. S. M.

Organist and Director

First Congregational Church  
La Grange, Illinois

### LOS ANGELES, CALIF.

The lavishly beautiful & ornate Saint Sophia Greek Orthodox Cathedral opened its doors for services Sept. 28, 1952.

### DR. G. A. C. WFBB

of Woodstock, Canada, is enlarging his residence organ by 16' Pedal Dulcian, 8' Musette, 4' & 2' Harmonic Flute; he is dividing the organ between two chambers and will change to a 3m console as soon as free men are allowed to keep a little more of their own money for their own use.

### WAYNE FRARY

Zion Lutheran, Wooster, Ohio, gave his Sunday recital audience this, in his series of three this season:

Purvis, Dies Irae  
Walton, O Come Emmanuel; Lo He Comes.  
Bach, Toccata C  
Widor, Goth.: Moderato; Andante Sos.  
Elmore, Humoresque; Night Song.  
Kinder, In Springtime  
Baumgartner, Idyll  
Widor, Son.5: Allegro Vivace  
In addition to the formal recitals, later programs by Henry Beard and George Markey, Zion had a Quiet Hour series on Thursdays at 3:00 during Advent by Mr. Frary; the half-hours were "planned as an aid to meditation. A group of wellknown hymns will be included in each program. As Advent progresses, the music will be in the Christmas vein."

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## RECITAL PROGRAMS

T.A.O. had about determined to exterminate all recital programs from its columns, but then relented once more. We are not concerned with whether or not a piece of music is good music; our only question is whether or not it gives a bit of honest ministry in music to those who attend. Since every educated organist in this land already knows what an educational program should be in a conservatory or university, all such will be generally discarded here, since T.A.O.'s pages are not a Pedagogue's Paradise. They're not raving maniacs' pages either and will not countenance the monstrous moderns which have all but totally ruined the organ recital as a tolerable public noise.

### DR. ROBERT BAKER

First Old South Church, Worcester  
Handel, Con. 1: Adagio; Finale.  
Rameau, Musette; Tamborin.  
Corelli, Son.9: Largo  
Bach, Toccata C; Two Choralpreludes; Passacaglia.  
Brahms, Two Choralpreludes  
Karg-Elert, Abide Among Us  
Crandell's Carnival Suite  
Bingham, Rhythmic Trumpet  
DeLamarer, Eclogue  
Widor, Son. 5: Toccata  
*From Other Programs*  
Vierne's Sonata 1  
Liszt, Fantasia & Fugue on Bach  
Widor, Son.5: Variations; Adagio; Toccata.

### RALPH HIBBARD BRIGHAM

Second Congregational, Rockford  
Rogers' Suite 2  
Duddy, Idyll C  
Diggle, Prelude Jubilant on Leoni  
Kreisler, Old Refrain  
Debat-Ponsan, Scherzo Symphonique  
Shelley, Fanfare d'Orgue  
Korsakov, Scheherazade Fantasia  
Liszt, Liebestraum  
Bird, Oriental Sketch C

### \*CATHARINE CROZIER

Christ Church Cathedral, Louisville  
*Dedicating Schantz Organ*  
Bach, Fantasia & Fugue Gm  
Couperin, Soeur Monique  
Reubke's Sonata  
Langlais, Paraphrase on Te Deum  
Dupre, The Spinner  
Simonds, As Now the Sun's  
Alain, Litanies  
Dupre, Variations on Noel  
*From Other Programs*  
Sowerby, Requiescat in Pace  
Edmundson, Gargoyles

"It has been a long time since I have heard less noise and more music than at her

crystal clear performance," wrote O. H. Jekel of another of Miss Crozier's programs from this same tour.

### GERALD F. FRAZEE

First Baptist, Newton Centre  
Walond, Introduction & Toccata  
Reger, Ave Maria  
Bach, Prelude Bm  
Purvis, Canzona Liebster Jesu  
Franck, Piece Heroique  
Bonnet, Concert Variations  
Weaver, Cuckoo  
Frazee, Fantasy on Hymns  
Purvis, Gwalshmai Carol Prelude  
Dickinson, Storm King: Intermezzo  
Hendricks, Toccata

### EDGAR HILLIAR

Trinity College Chapel  
Vivaldi's Concerto Am  
Felton, A Little Tune  
Stanley, Tune for Flutes; Flute Tune.  
Bach, Gigue Fugue  
Whitlock, A Folktune  
Langlais, Epilogue on Frescobaldi Theme  
Peeters, Aria  
Dupre, Cortège et Litanie  
Langlais, Chant de Paix; Son. 1: Final.

### FREDERICK MARRIOTT

First Baptist, Birmingham  
Purcell, Echo Voluntary  
Zipoli, Pastorale  
Bach, Fantasia & Fugue Am; Dearest Jesus;  
Comest Thou Jesus.

Franck, Chorale Bm  
Marriott, Cathedral at Night; Moonlight on the Lake; Fantasie on a Plainsong.  
Bonset, Toccata Am

### PAUL J. SIFLER

St. Paul's Chapel, New York  
*Organ Transcription Programs*  
\*Wagner, Lohengrin: Prelude Act 1  
Schubert, Litany All Souls Day  
Franz, Dedication  
Bach, Two-part Inventions Dm, F.  
Delius, Two Aquarelles  
Stravinsky, Fire-bird: Rondo; Finale.  
\*Beethoven, Cavatina Op. 130  
Debussy, Little Shepherd  
Goossens, Clock-work Dancer  
Bizet's l'Arlesienne Suite  
\*Mussorgsky's Pictures from Exhibition (5)  
Ravel, Pavanne  
Wagner, Tristan: Liebestod

### \*DR. HEALEY WILLAN

University of Toronto  
Willan, Prelude & Fugue Bm  
Bach, Deck Thyself My Soul  
Brahms, Deck Thyself My Soul  
Karg-Elert, Deck Thyself My Soul  
Rheinberger's Sonata 9  
Saint-Saens, Rhapsody Am  
Willan, Epilogue

This program is rather enlightening; with one of the great classic names in modern history, Dr. Willan plays a recital in a university and doesn't include a single monstrous



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of Yale University music faculty, and University organist, has been promoted to master of Silliman College, one of Yale's ten residential colleges. He joined the faculty in 1939 as organist and assistant professor, became associate professor in 1942, full professor in 1949. A brief sketch of his career was published in Aug. 1940 T.A.O.

modern on the whole affair. If he can stoop to play decent music, why can't some of the rest of us do it too?

*From Other Programs*

Unending repetitions of Bach, pre-Bach, and all the contemporary horrors would be a waste of costly space; here we list some of the more rational recital offerings from other programs.

*Dr. Harry E. Cooper*  
Guilmant, Son.1: Pastorale  
Bird, Oriental Sketch 3  
Vierne, Son.2: Scherzo  
Kreiser, Lullaby  
Bonnet, Spring Song

*John Fay*  
Sibelius, Finlandia  
Brahms, Rose Breaks Into Bloom  
Tchaikovsky, Dance of Candy Fairy  
Kreiser, Caprice Viennois

*Howard Kelsey*  
Dickinson, Ah Dearest Jesus; Joy of the Redeemed.

These two and seven others on this program were played by organ, 2 trumpets, and 2 trombones.

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Rheinberger, Son.12: Fantasia  
Matthews, Overture Dm  
Weaver, Still Waters  
Dethier, Allegro Appassionato  
Tchaikovsky, Dance of Reed-Flutes; Dance of Candy Fairy.  
Matthews, Toccata Gm  
Purvis, Marche Grotesque  
Yon, Gesu Bambino  
Guilmant, Marche Religieuse  
Hofmann, Scherzo  
Tombelle, Toccata Em  
*Joseph J. McGrath*  
Widor, Son.5: Allegro  
McGrath, Musette; In Modo Dorico; Noel; Cantabile; Toccata.  
*Edward G. Mead*  
James, Meditation Ste. Clotilde  
Jepson, Pantomime  
Mead, Fantasia & Fugue Cm  
*Claude Means*  
Weinberger, Three Bible Poems  
Nevin, Will o' the Wisp  
Binney, Breton Lullaby  
Karg-Elert, Clair de Lune  
Egerton, Veni Emmanuel  
Weaver, Still Waters  
*Luther T. Spayde*  
Schubert, Ave Maria  
Schumann, Canon Bm

**Heinz Arnold**

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Brahms, Behold a Rose  
Clokey, Jagged Peaks in Starlight  
Yon, Primitive Organ  
Russell, Bells of St. Anne

*Harry B. Welliver*

A.H. Johnson, Three Short Pastels:  
Glimmering Tapers; Flocks from Distant Hills; Sculptured Clouds.

Benoit's Liturgical Suite

Weinberger, Six Bible Poems

W. WILLIAM WAGNER

of Central Presbyterian, Buffalo, N.Y., has been appointed to the Old Stone Church, Cleveland, Ohio, where he will have a paid choir, do some ten cantatas & oratorios each season, play a 4-59 Skinner installed in 1922. Eight professional singers will constitute the choir for regular services, augmented as needed for the musicales to be given the first Sunday of each month, Oct. to June. Services will be preluded by a quarter-hour of organ music. Works selected for the current season, chronologically: Mendelssohn's "St. Paul," Faure's "Requiem" and Dvorak's "Biblical Songs," Handel's "Messiah," R.Thompson's "Testament of Freedom," Haydn's "Creation." Old Stone Church, on the Public Square, is said to be the oldest Protestant congregation in the city.

WANT A NEW ORGAN?

Very well, don't wish for it, work for it as Charles van Bronkhorst has been doing in Bidwell Presbyterian, Chico, Calif. He's been giving programs in his own church, devoting the collections to the organ fund—"Our objective is not a louder organ but rather a more flexible and expressive instrument that will provide a greater variety of musical sounds and thus enhance the services of the Church."

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CHICKEN CHATTER

and other meaningless propaganda fills newspapers because it's the cheapest stuff the editors can get—much cheaper than sending reporters out to get intelligible materials. As far as possible, such nonsense is not admitted to T.A.O.'s pages; what we want, from every worker of any importance in the whole organ world, is biographical fact.

Births, Deaths, Marriages;  
Changes of Positions or Activities;  
Honors, earned or honorary;  
Premiers of Sonatas and Cantatas;  
Installations of new organs, rather than contracts for or dedications of such.

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Mandeville, La., Our Lady of the Lake, 2m.  
 Munhall, Pa., St. Michael's Catholic, 2m.  
 Negaunee, Mich., Immanuel Lutheran, 2m.  
 Springfield, Ill., St. Paul's Lutheran, 2m.  
 Norristown, Pa., Calvary Baptist dedicated  
 its 3-31, Dec. 7, 1952, Robert Elmore recital-  
 ist; stoplist in later pages.

**CHESTER A. RAYMOND**  
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*Organist and Director of Music*  
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manufacturing and which will enable Mr. Mayer to control the entire combon sets on the capture system, instead of operating some of it, as he originally expected to do, from non-capture pistons. Further details not available.

**JOHN R. LIVELY***Says they liked Messiaen*

"The recital was played in a town of 6,000; I wondered about putting Messiaen on the program, especially at the end. However, after the recital the one work which received the most comment was Messiaen . . . Out of the 600 people who were at the recital, I met and spoke with almost 3/4 of them, and with the exception of 4 or 5, the Messiaen was the most favorably discussed of all."

The program: Handel's Concerto 13, two Noels by Daquin, Bach's Prelude & Fugue G, Haydn's Musical Clock Suite, Franck's Chorale Am, choral preludes by Elmore and Purvis, Langlais' Epilogue, and Messiaen.

We don't know about Mr. Lively's registration but we do know he used his longest & best program-note for the three Nativity pieces and if anyone in the audience failed to comment on the music, Mr. Lively should refuse them admittance next time he plays.

The job was done Nov. 10, 1952, in the First Presbyterian, Waynesburg, Pa. Some day we must print Mr. Lively's Messiaen program-note.

**THE BIG DRESS SHOW**

Prices for opening night of the Met. opera, New York, Nov. 10, 1952, ran from \$30.00 to \$2.25; boxes seating eight went to \$450. Ever hear of anyone's paying \$56.25 for a box seat to hear an organist? Maybe unadulterated tunefulness & rhythm pay better dividends than unadulterated Alain, Langlais, Messiaen, and Tournemire? The Metropolitan's 300th performance of Wagner's "Lohengrin" was given Nov. 15, 1952.

**GULLIBLE AMERICANS**

Fritz Reiner reported in the Sept. 16 New York Times, after a stay abroad, that "Americans overrate European music festivals" and that what he heard "was not really up to American standards," saying also that there are a number of American orchestras "superior to any now performing in Europe."

**PEABODY CONSERVATORY**

has ordered a new console for its 4m concert organ, and two new practise organs, a 2-17 and 3-19, all work being done by Aeolian-Skinner. Richard Ross is head of Peabody's organ department.

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"Air Force posts throughout the country have been instructed by the Pentagon how to draw a proper glass of beer. You open the tap completely until the glass is about two-thirds full, then close the tap, then give it a final zip until the suds barely flow over the top." (Our correspondent was forced to give up the organ world and go into the armed forces; he's out now. "Just thought you'd like to know of one more way they have of spending our tax-money," said he.)

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**ALSO TIRED OF PRIZES**

Four major moving-picture producers in Hollywood have withdrawn their support of the prize fiasco known as An Oscar. All any adult needs on the prize-award racket is to observe his television programs for one week. T.A.O. dropped the prize racket from its columns about a year ago.

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Mr. Deger's celebration is only incidental, the prime purpose of this sketch being to pay tribute to another organist whose steadiness through the years mark him as one of the bulwarks of the profession.

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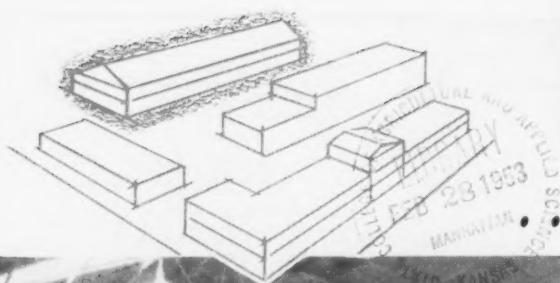
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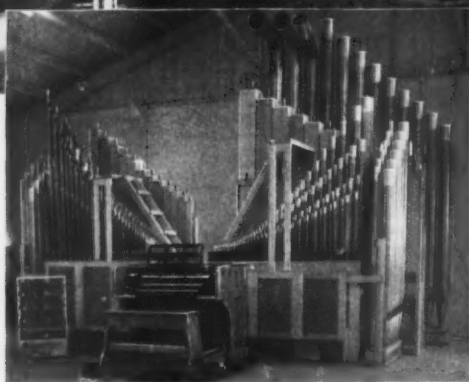
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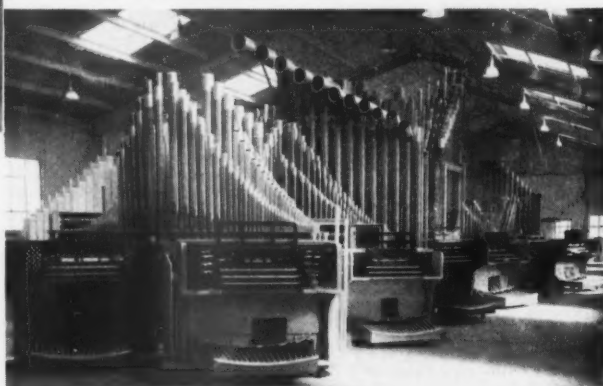




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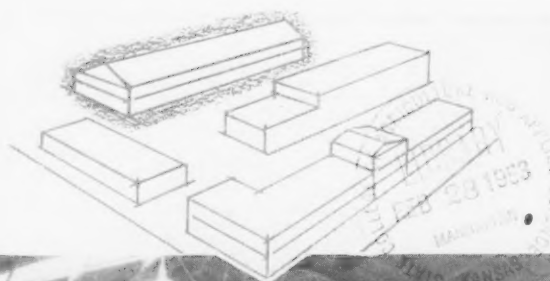
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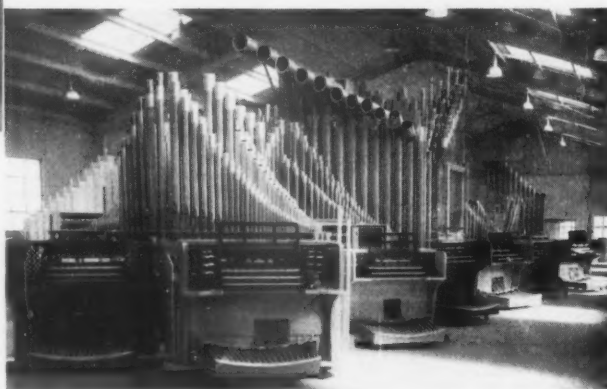


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